BEST KARATE SERIES

BASICS	KATA	ADVANCED KATA
1. Comprehensive	5. Heian, Tekki	9. Bassai Shō, Kankū Shō, Chinte
2. Fundamentals	6. Bassai, Kankū	10. Unsu, Sōchin, Nijūshiho
3. Kumite I	7. Jitte, Hangetsu, Empi	11. Gojūshiho Dai, Gojūshiho Shō, Meikyō
4. Kumite II	8. Gankaku, Jion	

The three advanced kata in this book are a challenge to the performer's level of maturity. From the smooth and flowing movements of Gojūshiho Dai through the transformations in the equally long Gojūshiho Shō to the serene and mellow Meikyō kata, both the techniques learned in the basic kata and more sophisticated tactics call on the deepest reserves of balance, coordination, timing and technical skill.

Masatoshi Nakayama carries on the tradition of his teacher, Gichin Funakoshi, the Father of Modern Karate. Long professor and director of physical education at Takushoku University, his alma mater (1937), he was chief instructor of the Japan Karate Association from 1955 until his death in 1987. A ninth degree black belt and a familiar face at tournaments, he was among the first to send instructors overseas and to encourage the development of karate as a sport along scientific lines.

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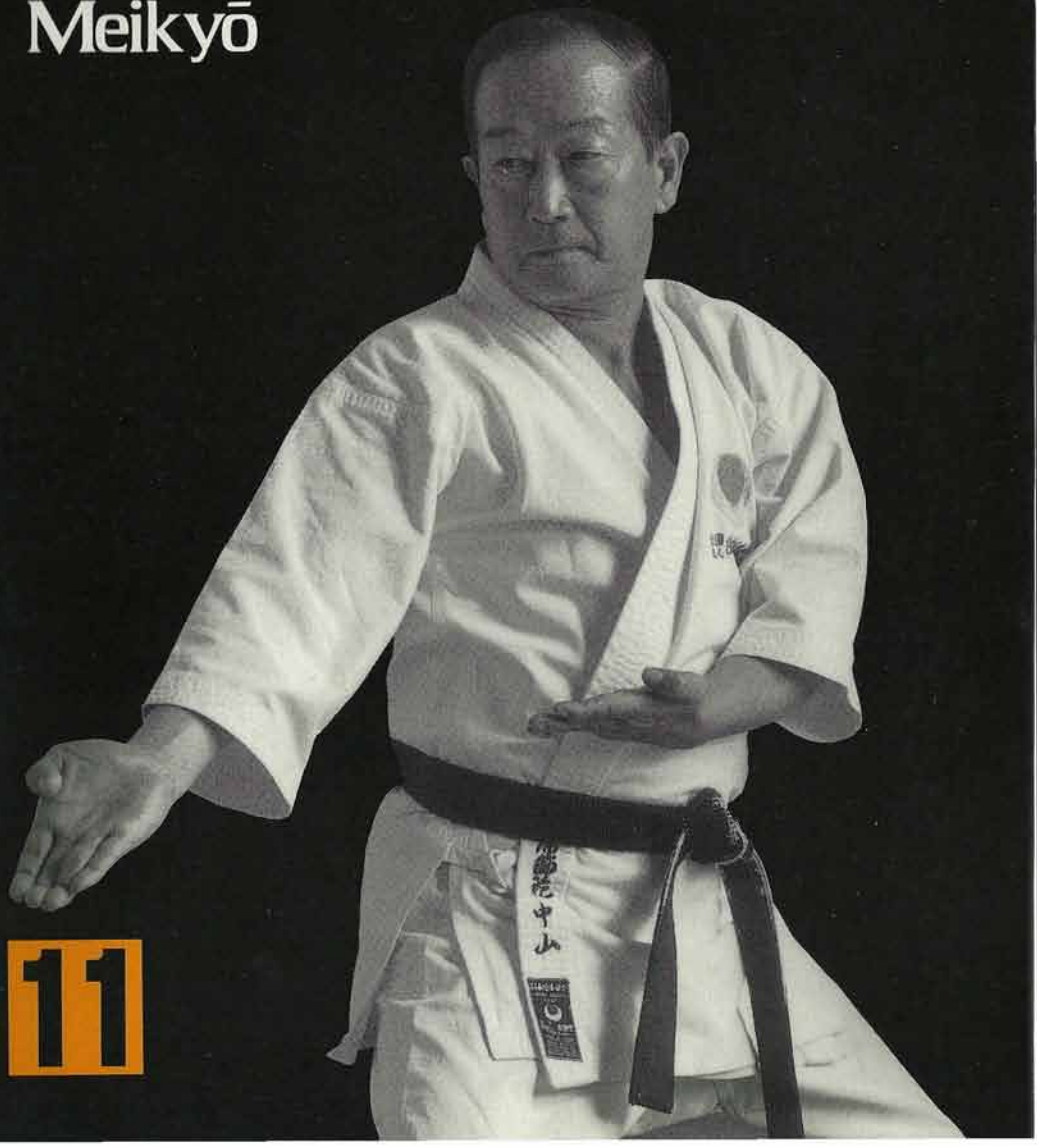
M. Nakayama BEST KARATE 11 Gojūshiho Dai, Gojūshiho Shō, Meikyō

BEST KARATE

M. Nakayama

Gojūshiho Dai, Gojūshiho Shō, Meikyō



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BEST KARATE 11

Gojūshiho Dai, Gojūshiho Shō, Meikyō

M. Nakayama

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INTRODUCTION

The past decades have seen a great increase in the popularity of karate-dō throughout the world. Among the many attracted to it have been college students and teachers, artists, businessmen and civil servants. It has come to be practiced by policemen and members of Japan's self-defense forces. In a number of universities, it has become a compulsory subject, and that number increases yearly.

Along with the booming popularity, there have been certain unfortunate and regrettable interpretations and performances. For one thing, karate has been confused with so-called Chinese boxing, and its relationship with the original Okinawan *te* has not been sufficiently understood. There are also people who have regarded it as a mere show, in which two men attack each other savagely, or the contestants battle each other as though it were a form of boxing in which the feet are used, or a man shows off his talent for breaking bricks or tiles with his head, hand or foot.

If karate is practiced solely as a fighting technique, this is cause for regret. The fundamental techniques have been developed and perfected through long years of study and practice, but to make any effective use of these techniques, the spiritual aspect of this art of self-defense must be not only recognized but play the dominant role. It is gratifying to me to see men and women who understand this and who know that karate-dō is a purely Oriental martial art and train with the proper attitude.

To be capable of inflicting devastating damage with one blow of the fist or a single kick has indeed been the objective of this Okinawan martial art. But even the karateka of old placed stronger emphasis on the spiritual side of the art than on the techniques. *Training* means training of body and spirit, and above all else one should treat his opponent courteously and with the proper etiquette. It is not enough to fight with all one's might; the true objective in karate-dō is to do so for the sake of justice.

Gichin Funakoshi, a great master, never tired of pointing out that the first purpose in pursuing this art is the nurturing of a sublime spirit, a spirit of humility. Simultaneously, power suffi-

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cient to destroy a ferocious wild animal with a single blow should be the natural outcome of training. Becoming a true karateka is possible only when one attains perfection in these two aspects, the one spiritual, the other physical.

Karate as an art of self-defense and karate as a means of improving one's physical condition and maintaining good health has long existed. During the past twenty years, a new activity has been explored and is coming to the fore. This is sports karate.

In sports karate, contests are held to determine the relative ability of the participants. This point needs emphasis, for again there is cause for regret. There is a tendency to be overly concerned with winning contests and those who do this neglect the practice of fundamental techniques, opting instead to attempt jiyū kumite at the earliest opportunity.

Stress on winning contests cannot help but alter the fundamental techniques a person employs and his training in its entirety. Not only that, it will result in a lack of capability to execute strong and effective techniques, which is the unique characteristic of karate-dō. Those who attempt jiyū kumite prematurely—stinting practice of fundamentals—will soon be surpassed by the karateka long and diligently trained in basic techniques. In other words, haste makes waste. There is no alternative to learning and practicing basic techniques and movements step by step, stage by stage.

If karate competitions are to be held, they must be conducted under the right conditions and in the proper spirit. The desire to win by itself is counterproductive, since it leads to a lack of seriousness in learning fundamentals. Moreover, aiming for a savage display of power in a contest is totally undesirable. When this happens, courtesy, which is of first importance in any expression of karate-dō, is forgotten. I believe this point deserves a great deal of reflection and self-examination on the part of both instructors and students.

To explain the many and complex body movements, it has long been my desire to present a fully illustrated, up-to-date text, based on the experience of this art I have acquired over a period of five decades. This hope is being realized by the publication of the *Best Karate* series, my earlier writings having now been totally revised with the help and encouragement of my readers. This new series describes in detail what karate-dō is in language made as simple as possible. I sincerely hope it will be of help to followers of karate-dō. I hope also that karateka in many countries will be able to understand each other better through these eleven volumes.

WHAT KARATE-DŌ IS

Deciding who is the winner and who the loser is not the ultimate objective. Karate-dō is a martial art designed to develop character through training, so that the karateka can surmount any obstacle, tangible or intangible.

Karate-dō is an empty-handed art of self-defense. The arms and legs are trained systematically and an enemy attacking by surprise can be brought under control by a demonstration of strength, just as if weapons were used.

Karate-dō is physical exercise leading to mastery of all body movements. The karateka learns to move limbs and torso backward and forward, left and right, up and down, freely and uniformly.

Techniques are precisely controlled according to the karateka's will power and are directed at the target accurately and spontaneously.

The essence of karate techniques is *kime*. *Kime* means an explosive attack to the target, combining the right technique and maximum power in the shortest possible time. (Long ago, the motto *ikken hissatsu* meant "killing with one blow," but to assume that killing is the intention is dangerous and incorrect. It should be remembered that the men of old were able to practice *kime* daily and in dead earnest by using the makiwara.)

Kime may result from striking, punching or kicking, but also from blocking. A technique lacking kime is never true karate. A contest is no exception: it is against the rules to make contact because of the danger involved.

Sun-dome means to arrest a technique just before contact with the target (one *sun* being about three centimeters). But execution of a technique without kime is not true karate, so the question is how to reconcile the contradiction between kime and *sun-dome*. This is the answer: fix the target slightly in front of the opponent's vital point. It can then be hit in a controlled way with maximum power without making contact.

Through training, parts of the body become weapons to be used freely and effectively. The most essential factor is self-control. To become a victor, one must first overcome his own self.

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KATA

The *kata* of karate-dō are logical arrangements of blocking, punching, striking and kicking techniques in set sequences. About fifty kata (''formal exercises'') are practiced at the present time, some having passed from generation to generation, others being developed fairly recently.

Kata can be divided into two broad categories. In one group are those suitable for physical development, especially muscle and bone strengthening. Seemingly simple, they require composure for their performance and exhibit strength and dignity when performed correctly. In the other group are kata suitable for building fast reflexes and rapid movement. The lightninglike actions in these kata are suggestive of the rapid flight of the swallow. All kata require and enhance rhythm and coordination.

Training in kata is spiritual as well as physical. In his performance of the kata, the karateka exhibits humility, gentleness and a sense of decorum no less than boldness and confidence, thereby integrating mind and body through a singularly unique discipline. As Gichin Funakoshi often reminded his students, ''The spirit of karate-dō is lost without courtesy.''

An expression of this courtesy is the bow at the beginning and end of each kata. The stance is *musubi-dachi*, with the arms relaxed, hands lightly touching the thighs and the eyes focused straight ahead.

The karateka then moves into the *kamae* of the kata's first movement. This is a relaxed position devoid of tenseness, especially in the shoulders and knees, and breathing is relaxed. The center of power and concentration is the *tanden*, the body's center of gravity. At this moment, one should be full of fighting spirit and ready for any eventuality.

Being relaxed but fully alert also characterizes the bow completing the kata. This is called *zanshin*. In karate-dō, as in other martial arts, bringing the kata to a perfect finish is of equally great importance.

Every kata begins with a blocking technique and has a specific number of movements to be performed in a set order. Movements vary in their complexity and the time needed to complete them, but each has its own meaning and function.

Nothing is superfluous. Performance is carried out along the *embusen* (''performance line''), the shape of which is predetermined.

During performance, the karateka should imagine being surrounded by enemies and be prepared to deliver defensive and offensive techniques in any direction.

Mastery of kata is a prerequisite for advancement through *kyū* and *dan*. The kata in volumes 9, 10 and 11 of this series are free kata, which may be selected for examination above 1st *dan* level. They are fairly advanced, and successful performance depends on having mastered fundamentals, basic techniques and the required kata. (*See* Vols. 5 through 8.)

Important Points

The effects of practice are cumulative. Train every day, even if only for a few minutes. When performing a kata, keep calm. Never rush through the movements. Always be aware of the correct timing of each movement. If a particular kata proves difficult, give it more attention, and always keep in mind the relationship between kata practice and kumite. (*See* Vols. 3 and 4.)

Specific points in performance are:

1. *Correct order*. The number and sequence of movements are predetermined. All must be performed.
2. *Beginning and end*. The kata must begin and end at the same point on the embusen. This requires practice.
3. *Meaning of each movement*. Each movement, defensive or offensive, must be perfectly understood and fully expressed. This is true also of the kata as a whole, each one having its own characteristics.
4. *Awareness of the target*. The karateka must know what the target is and precisely when to execute a technique.
5. *Rhythm and timing*. Rhythm must be appropriate to the kata and the body must be flexible, never overstrained. Never forget these three factors: correct use of power, swiftness or slowness in executing techniques and the expansion and contraction of muscles.
6. *Correct breathing*. Breathing is adjusted to changing conditions, but basically inhale when blocking, exhale when executing a finishing technique, and inhale and exhale while executing successive techniques.

Intimately related to breathing are the *kiai* occurring in the middle or at the end of the kata, at moments of maximum tension. By exhaling very sharply and tensing the abdomen, extra power can be imparted to the muscles.

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Standardization

The basic Heian and Tekki kata and the free kata from Bassai to Jion are all the essentially significant Shōto-kan kata. In 1948, disciples from Keio, Waseda and Takushoku universities met with Master Gichin Funakoshi at Waseda University. Their purpose was to formulate a basis for the unification of the kata, which in the period after the war had been subject to varied, idiosyncratic and subjective interpretations. The kata as they are presented in this series embody the standardization criteria established at that time.

Rhythm

GOJŪSHIHO DAI

1 2 3 4 5 · 6 7 · 8 9 10 · 11 12 · 13 · 14 15 16
17 18 · 19 20 21 22 · 23 24 25 26 27 28 29 · 30 31
32 · 33 34 35 36 37 38 · 39 40 41 · 42 · 43 44 · 45 46 47
48 49 50 51 52 53 54 55 56 · 57 58 59 60 61 62

GOJŪSHIHO SHŌ

1 2 3 4 5 · 6 7 · 8 9 10 · 11 12 · 13 14 15 16
17 18 · 19 20 21 22 23 · 24 25 26 27 28 29 30 31
32 33 34 · 35 36 37 38 39 40 41 · 42 · 43 44 45 46
47 · 48 49 50 51 52 53 · 54 55 56 57 58 59 60 61 62
63 64 65

MEIKYŌ

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

continuous, fast
slow, powerfully
kiai

Gojūshiho Dai

Tuyên Minh · Thương Quang Phương

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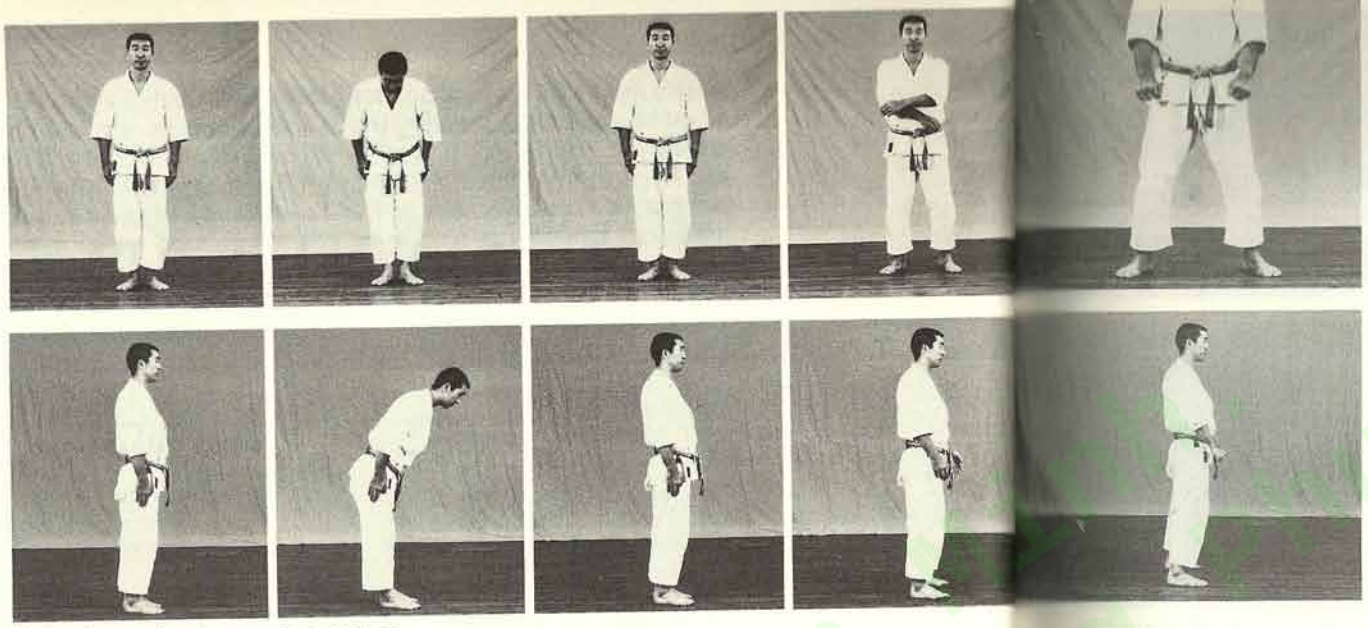
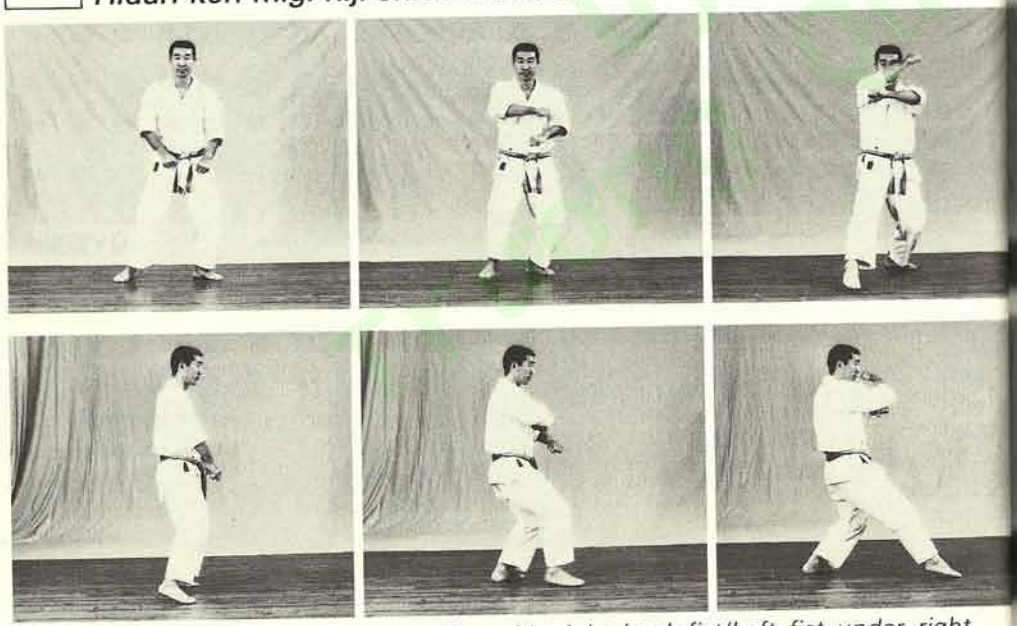
Kamae

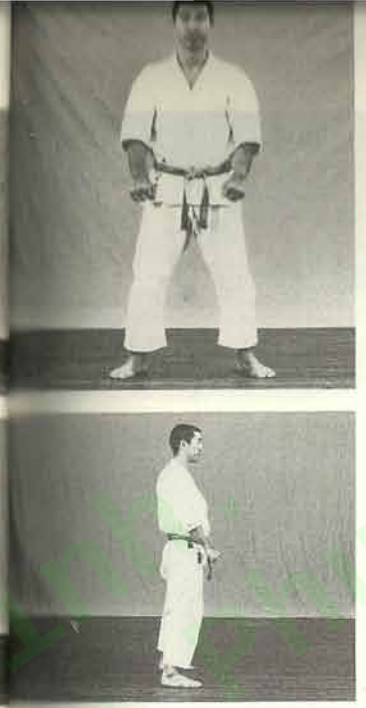


Take the natural open-leg stance.

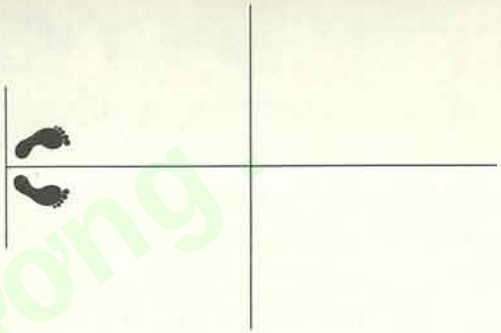
1 Migi uraken jōdan tate mawashi uchi
Hidari ken migi hiji shita ni soeru

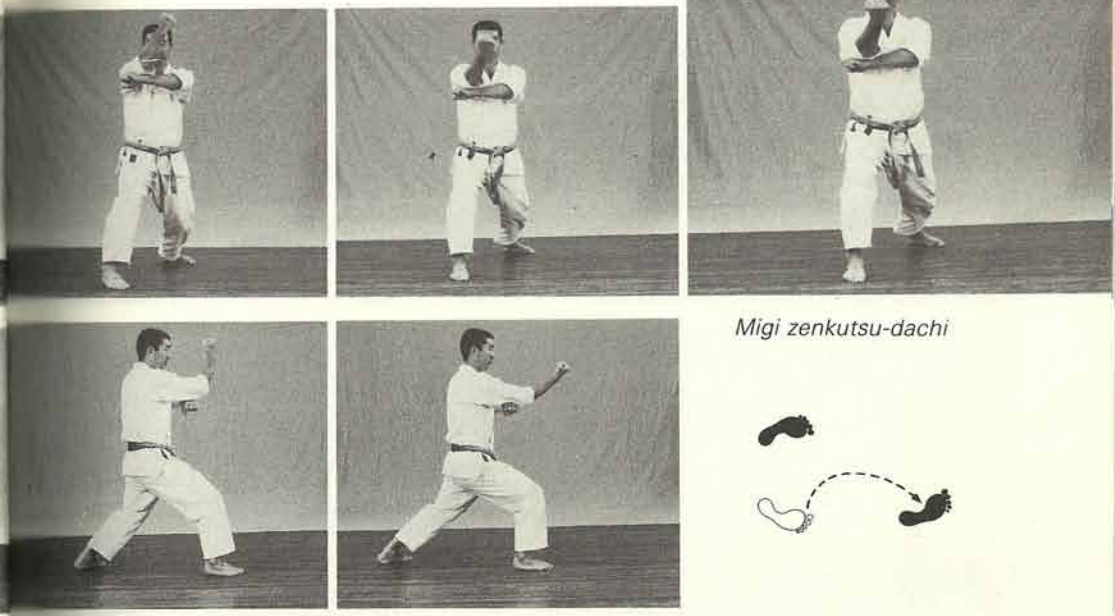


Upper level vertical roundhouse strike with right back-fist/Left fist under right elbow Raise right fist, passing left shoulder, strike forward in a wide circular motion.



Embusen





Migi zenkutsu-dachi

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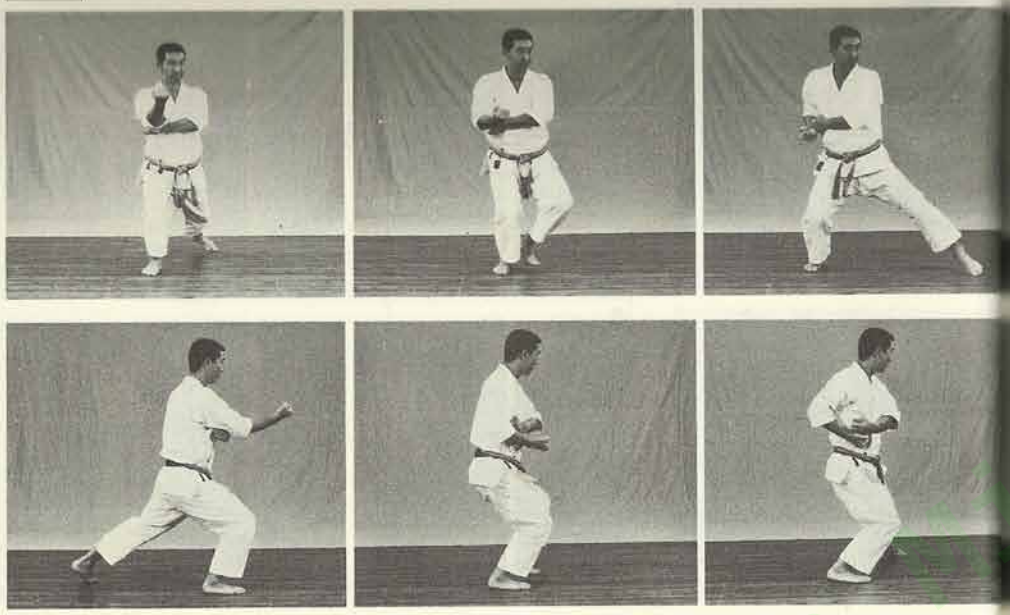
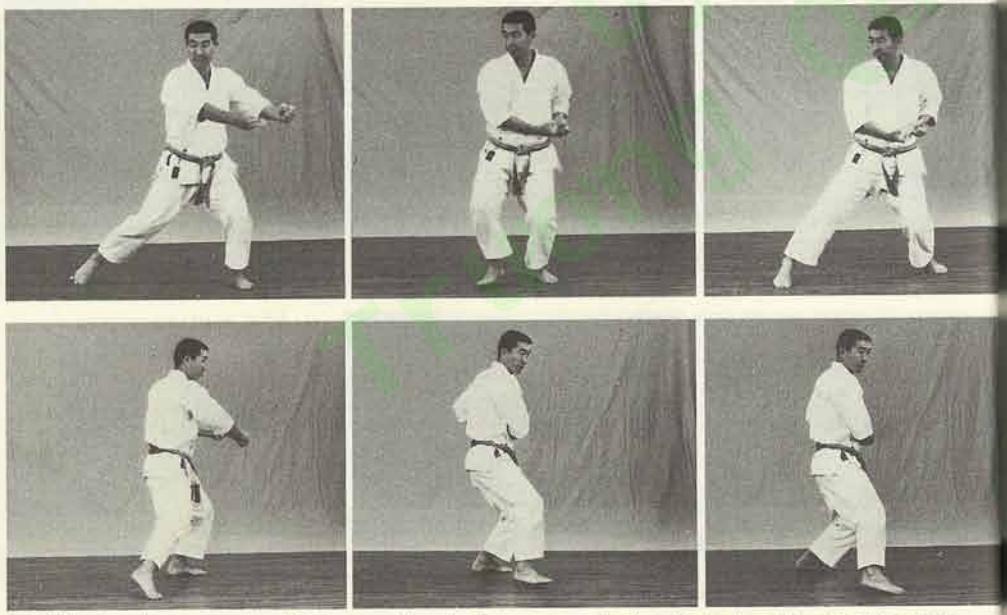
2 Chūdan morote uke (Hiji nobasu)



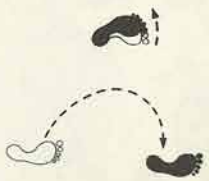
Hidari zenkutsu-dachi

Middle level augmented forearm block Bring both fists diagonally from right hip to left front. Straighten elbows (backs of fists outward), gradually increase power.

3 Chūdan morote uke



Migi zenkutsu-dachi



Middle level augmented forearm block Lower and raise fists to strike in direction of stance, straightening arms and gradually increasing power.

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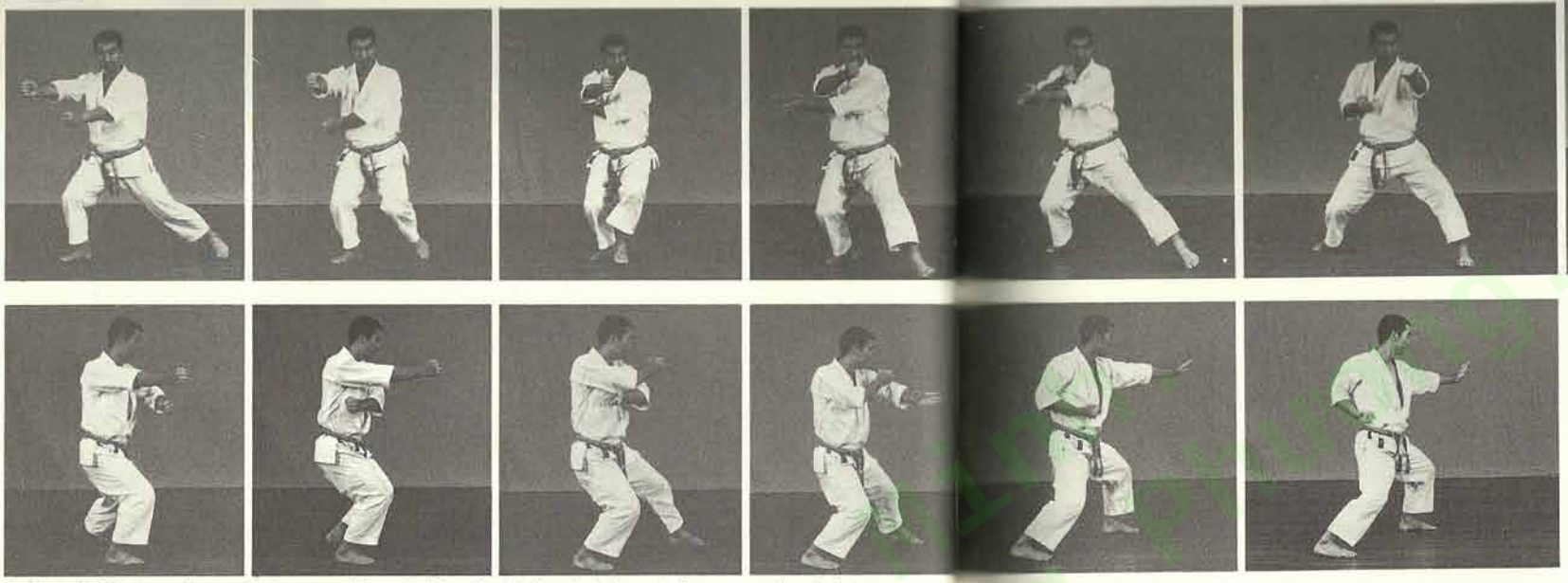
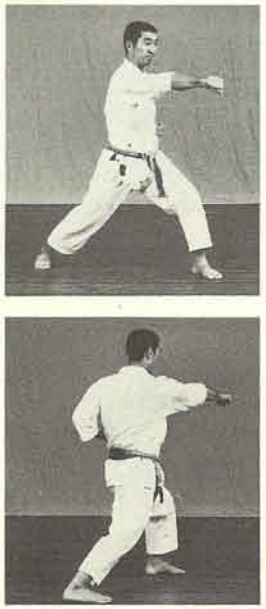
4 Hidari chūdan tate shutō uke



Left middle level vertical sword hand block Bring left hand from under right arm to the left oblique front, gradually increasing power.

Hidari zenkutsu-dachi

5 Hidari chūdan gyaku-zuki

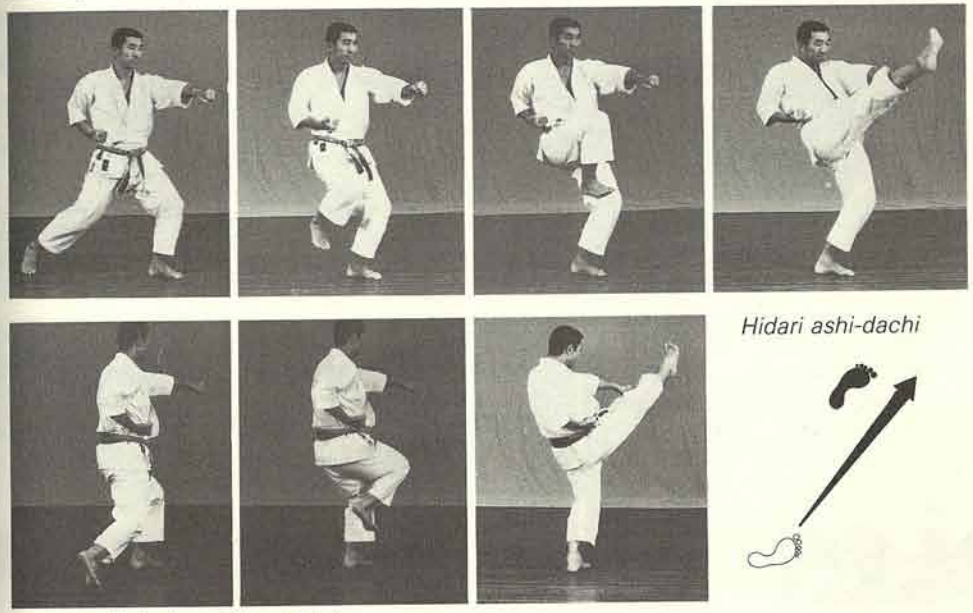


Right middle level reverse punch

6 Hidari chūdan oi-zuki

Left middle level lunge punch

7 Migi chūdan mae-geri



Right middle level front kick

Hidari ashi-dachi

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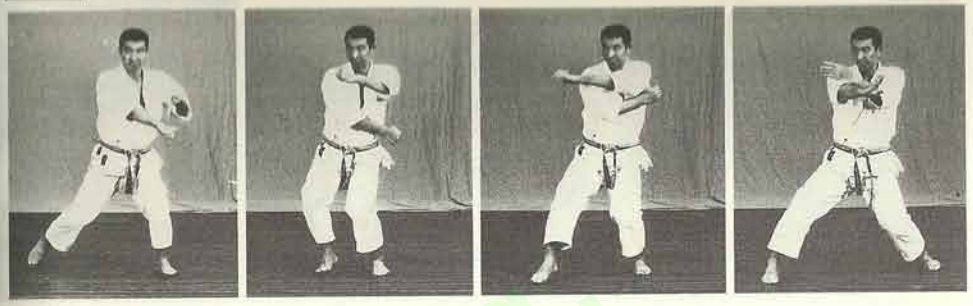
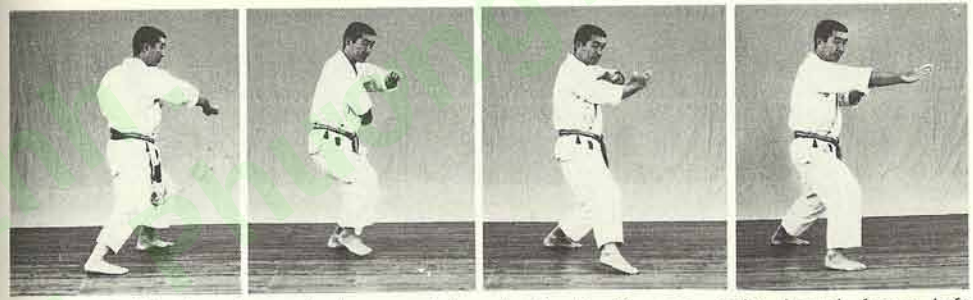
8 Migi chūdan gyaku-zuki

Hidari zenkutsu-dachi

Right middle level reverse punch Withdraw kicking leg to the rear. Execute Movements 7 and 8 quickly, in a single breath.

9 Migi chūdan tate shutō uke





Right middle level vertical sword hand block Sweep right hand from left underarm forward to the right oblique front, gradually increasing power.

10 Hidari chūdan gyaku-zuki

Migi zenkutsu-dachi

Left middle level reverse punch

11 Migi chūdan oi-zuki

Right middle level lunge punch

12 Hidari chūdan mae-geri

Migi ashi-dachi

Left middle level front kick

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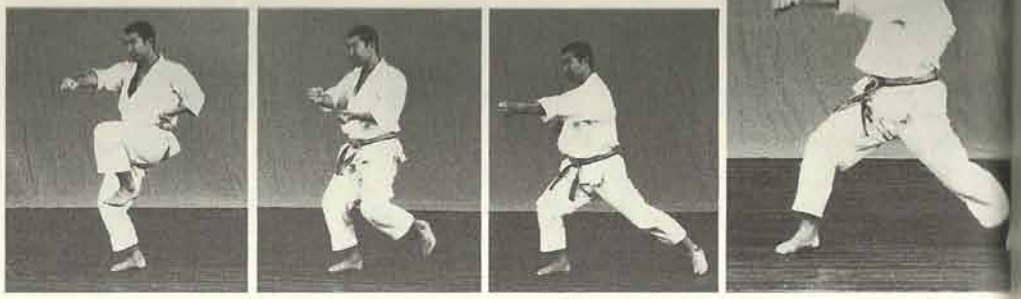
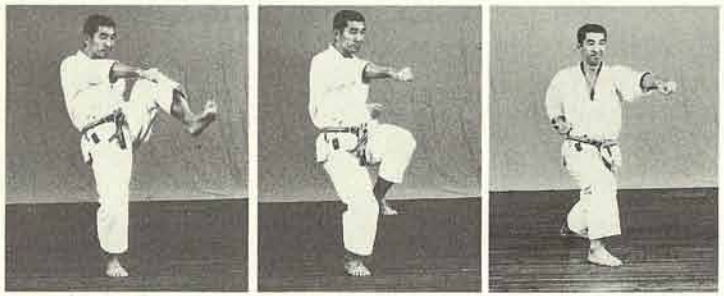
13 Hidari chūdan gyaku-zuki

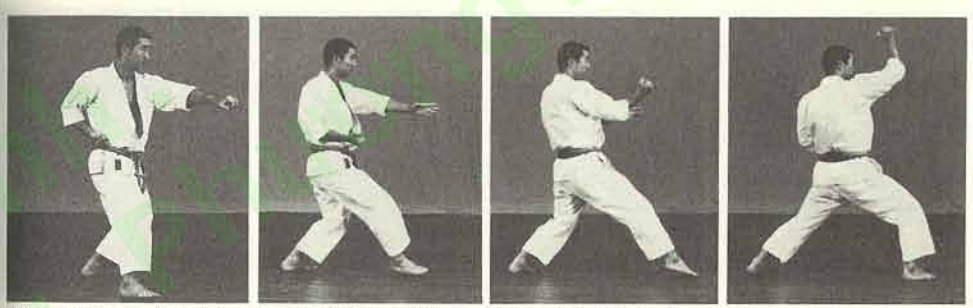




Migi zenkutsu-dachi

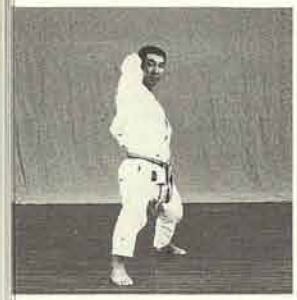
Left middle level reverse punch Withdraw kicking leg to the rear.

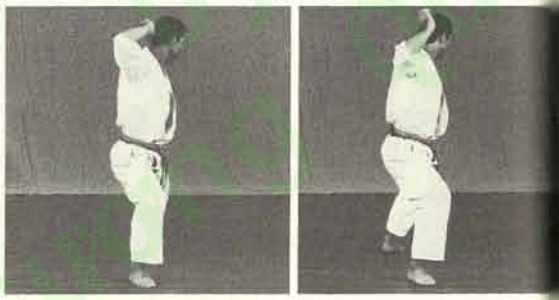
14 Migi tate empi jōdan uchi



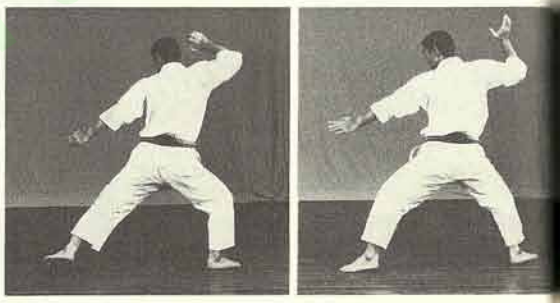
Right upper level upward elbow strike Slide right foot forward.

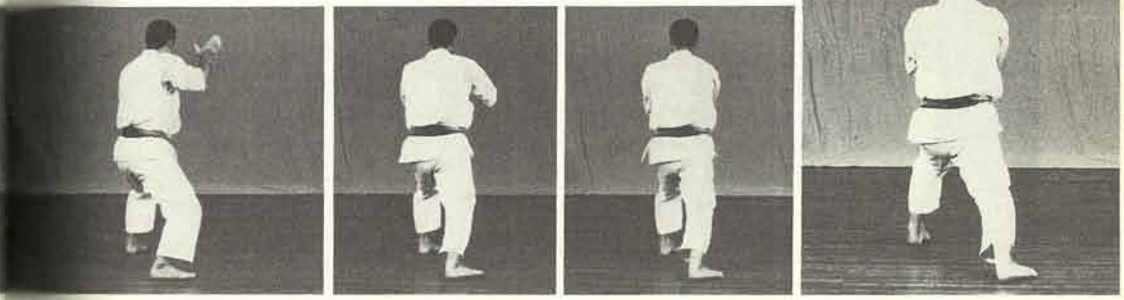
15 Migi kokō gedan tsukidashi Hidari shō sukui uke

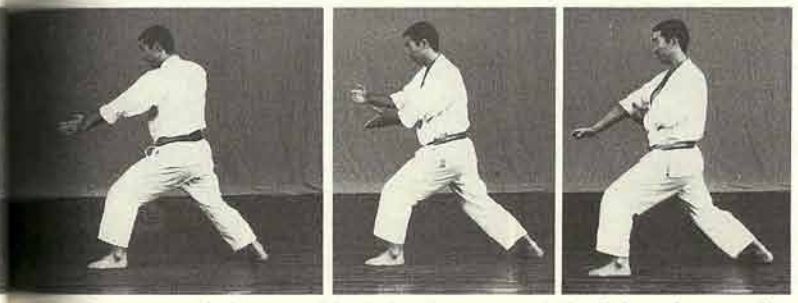




Migi zenkutsu-dachi







Hidari zenkutsu-dachi

Downward thrust with right tiger mouth/Left hand scooping block Scoop-block upward, bring left hand under right elbow. Rotate hips to the left, reverse direction.

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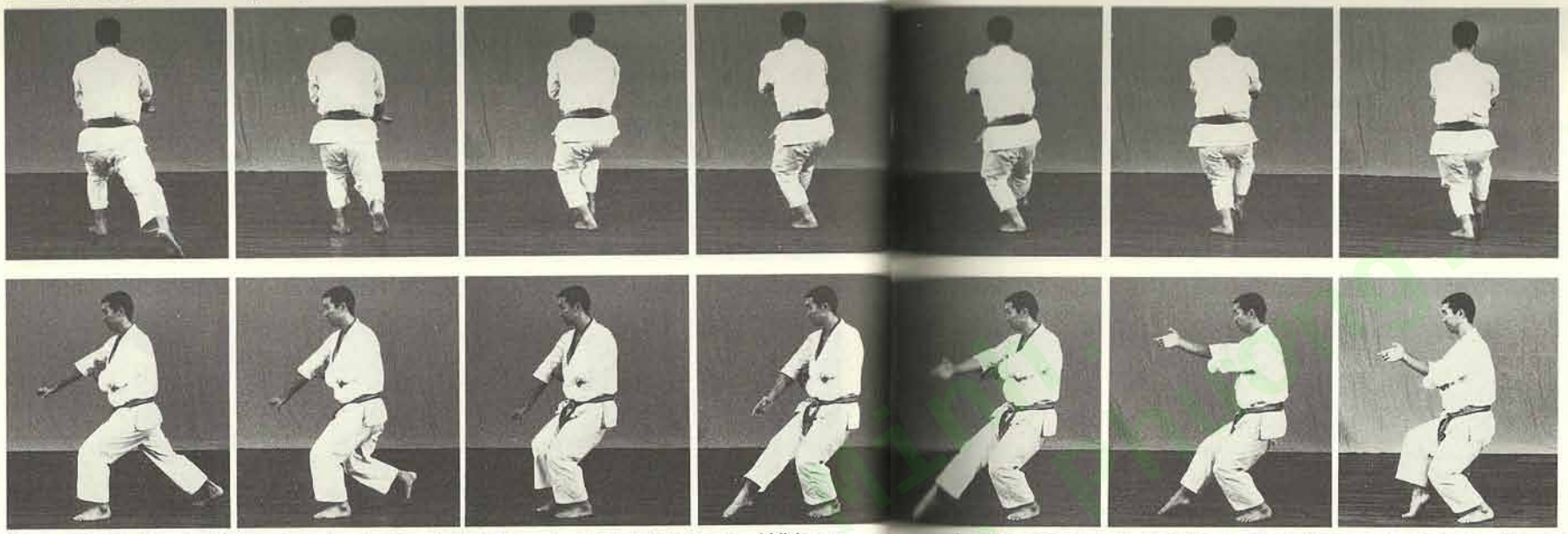
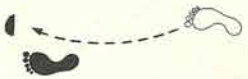
16 *Migi keitō chūdan uke*
Hidari shō migi hiji shita ni soeru

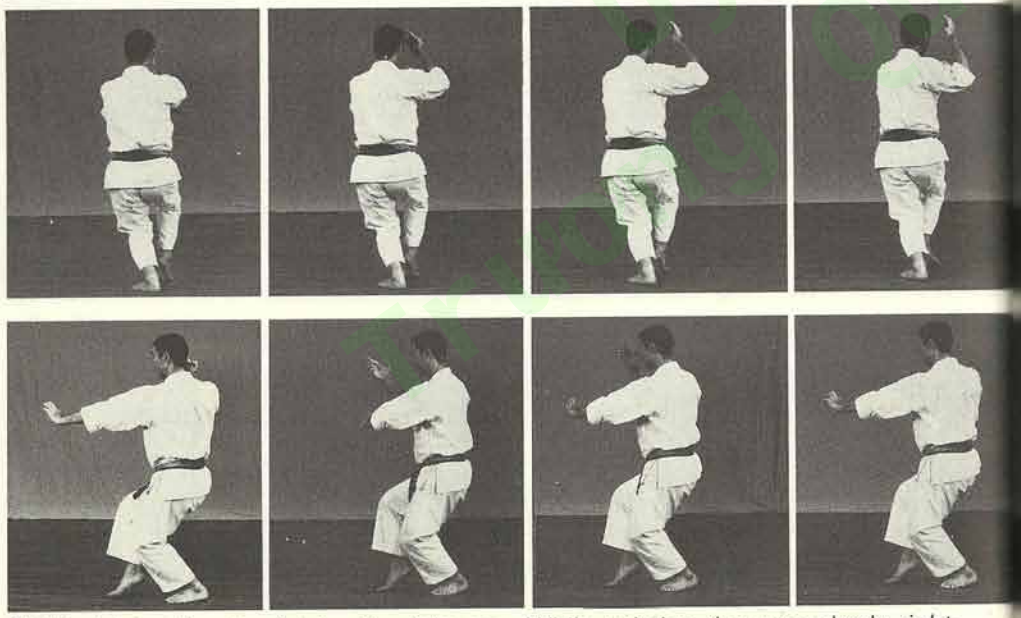


Migi ashi mae neko ashi-dachi



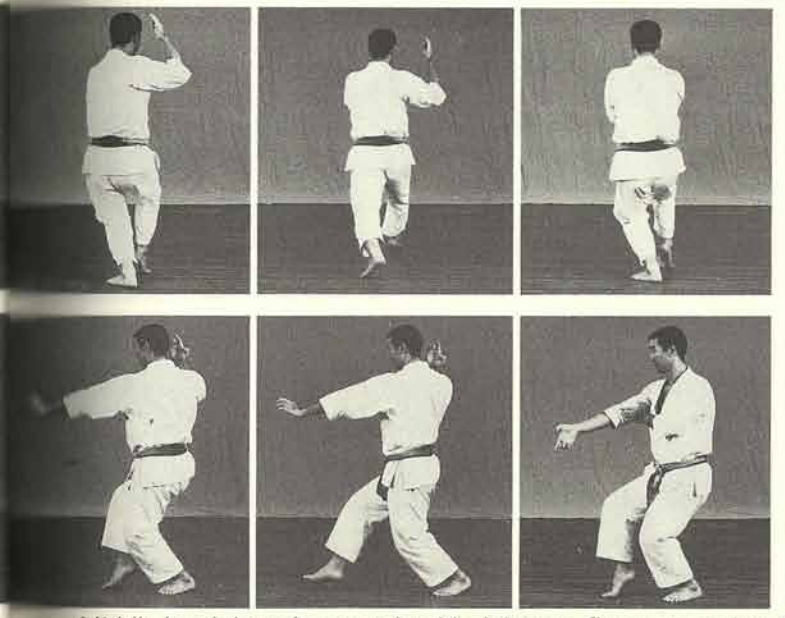
Right middle level chicken-head wrist block/Left hand under right elbow Without moving elbow, raise the chicken-head wrist in an inside-outward arc. Slide right foot half a step to the front, describing a semicircle. Move hands and legs slowly and simultaneously.

17a *Migi keitō migi mimi yoko*

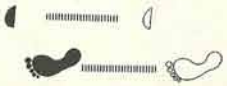


Right chicken-head wrist beside right ear While twisting the upper body rightward, lightly extend left hand to the front, raise right wrist beside the right ear.

17b *Migi ippon nukite chūdan otoshi-zuki*
Hidari ippon ken migi hiji uchigawa ni soeru



Migi ashi mae neko ashi-dachi



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow Step well forward with right foot, slide left foot forward.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

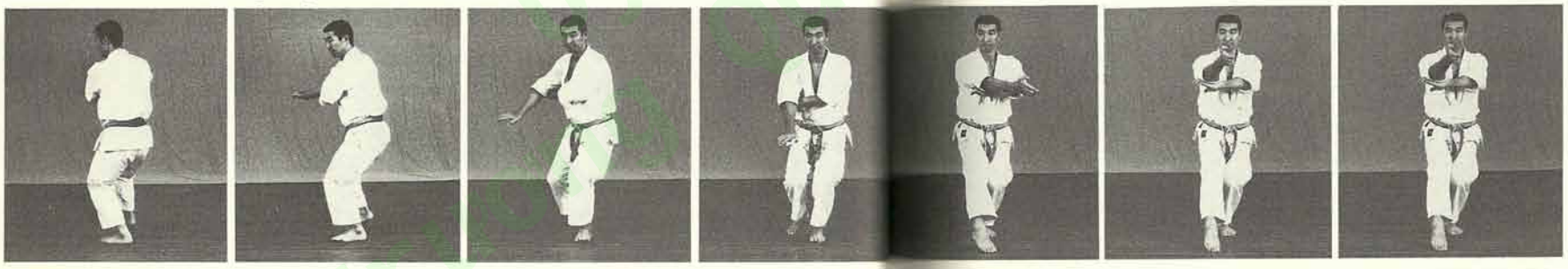
18 *Hidari ippon nukite chūdan otoshi-zuki*
Migi ippon ken hidari hiji uchigawa ni soeru

Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

19 *Migi ippon nukite chūdan otoshi-zuki*
Hidari ippon ken migi hiji uchigawa ni soeru

Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow Do Movements 18 and 19 quickly as if a single action.

20 *Migi keitō chūdan uke*
Hidari shō migi hiji shita ni soeru

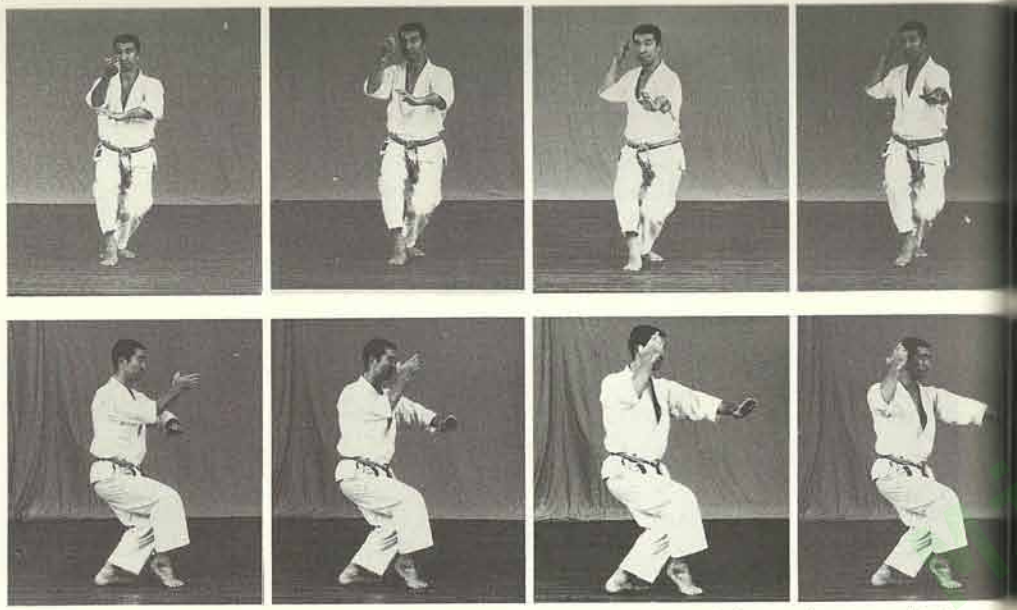


Right middle level chicken-head wrist block/Left hand under right elbow Keeping the elbow in place, swing right hand in a circular motion. Rotate hips to the left with left foot as pivot, sliding right foot half a step forward in a shallow arc. Move hands and feet slowly and simultaneously.

Migi ashi mae neko ashi-dachi

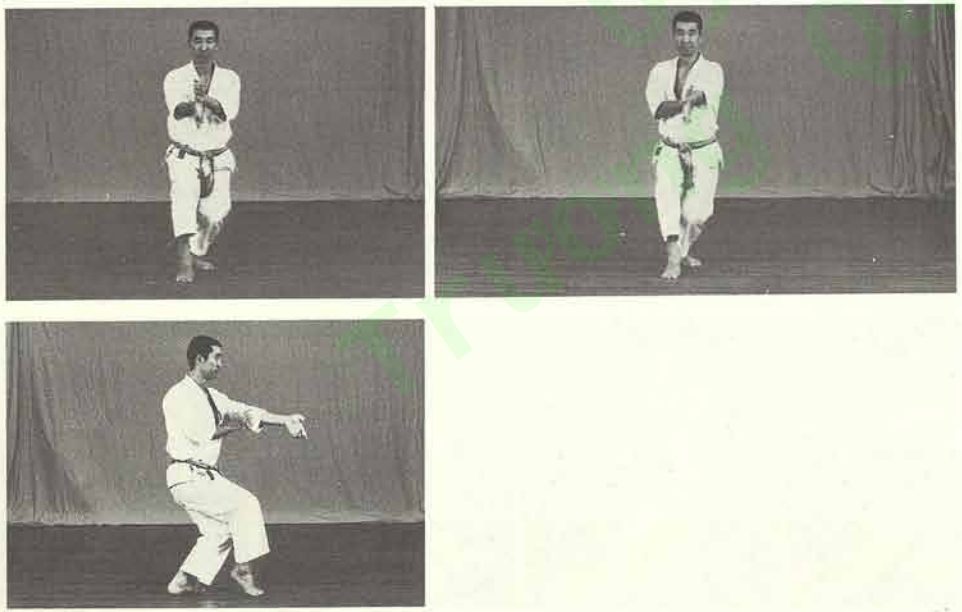
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

21a *Migi keitō migi mimi yoko*



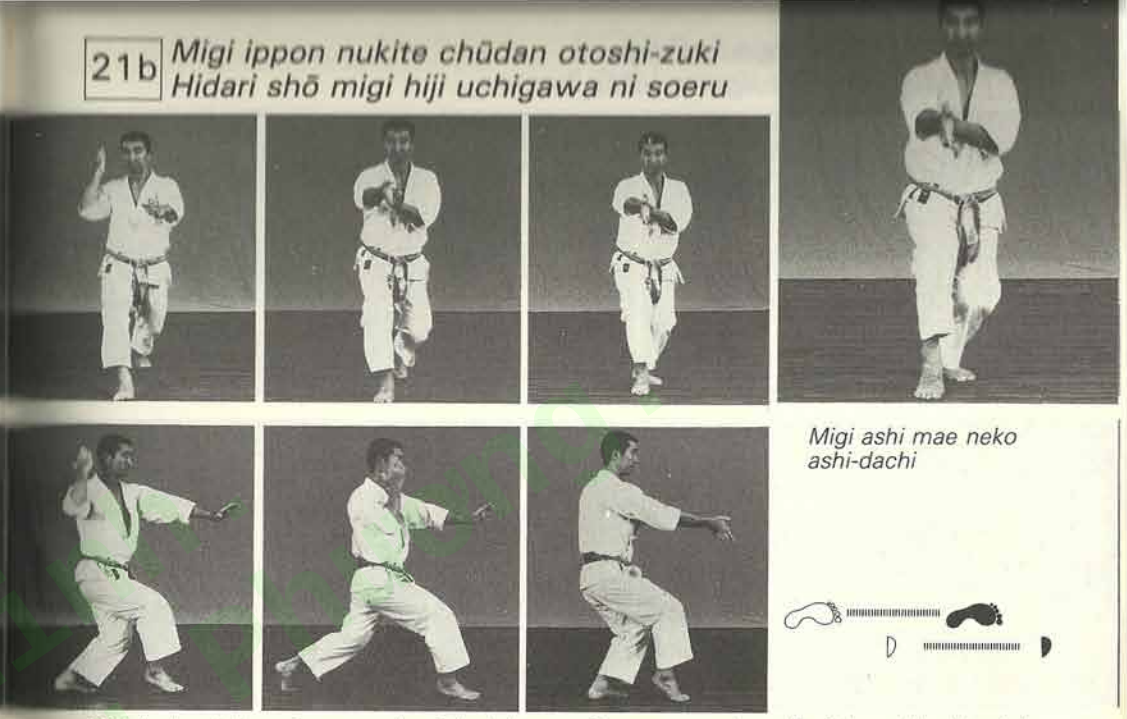
Right chicken-head wrist beside right ear While twisting rightward, extend left hand lightly to the front and raise the chicken-head wrist beside right ear.

22 *Hidari ippon nukite chūdan otoshi-zuki*
Migi ippon ken hidari hiji uchigawa ni soeru



Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

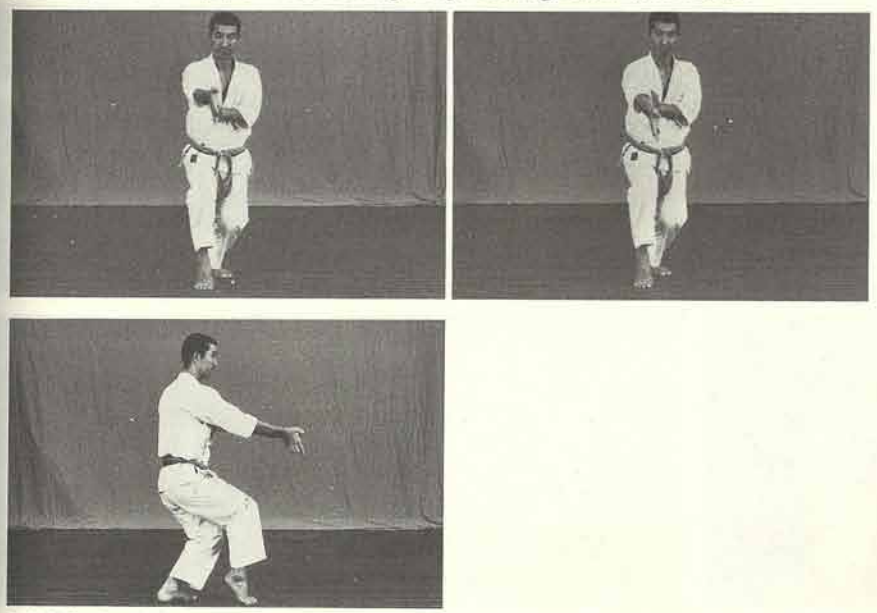
21b *Migi ippon nukite chūdan otoshi-zuki*
Hidari shō migi hiji uchigawa ni soeru



Migi ashi mae neko ashi-dachi

Middle level dropping punch with right one-finger spear hand/Left hand inside right elbow Take a long step forward, then slide left foot into stance.

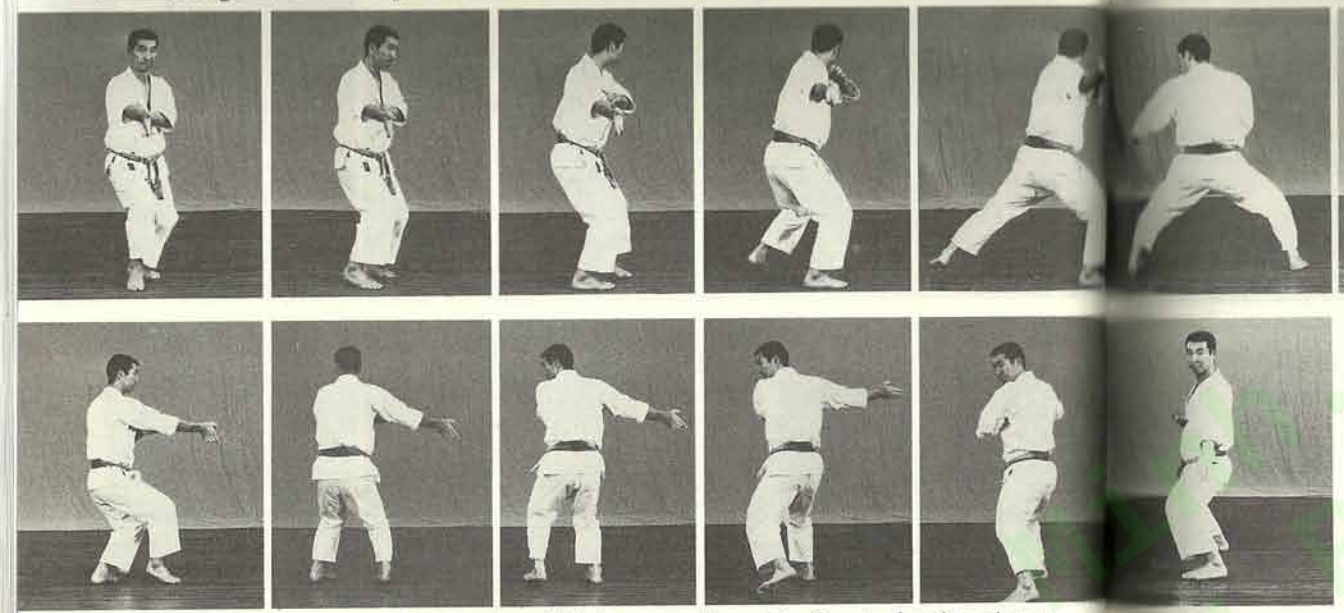
23 *Migi ippon nukite chūdan otoshi-zuki*
Hidari ippon ken migi hiji uchigawa ni soeru



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow Do Movements 22 and 23 quickly in a single breath.

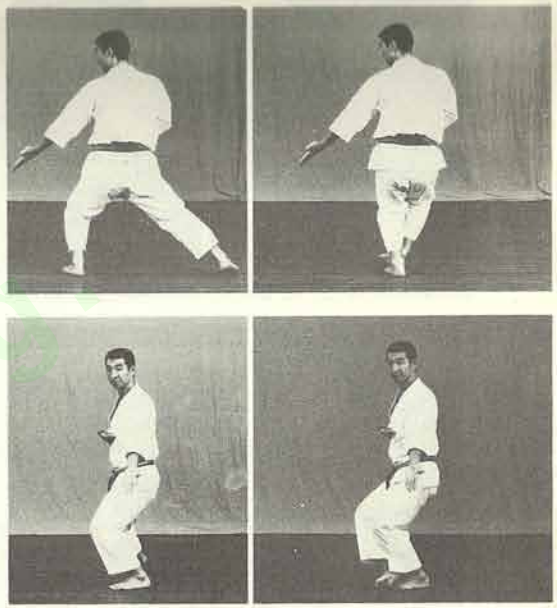
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

24 *Hidari haitō gedan uke*
Migi shutō suigetsu mae kamae



Downward block with left ridge hand/Right sword hand in front of solar plexus kamae Rotate hips to the left with right foot as pivot.

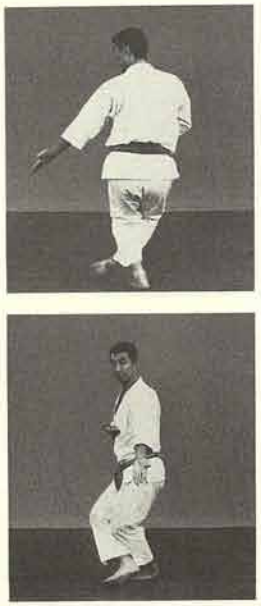
25 *Ryō shō Kyodō 24 no mama*



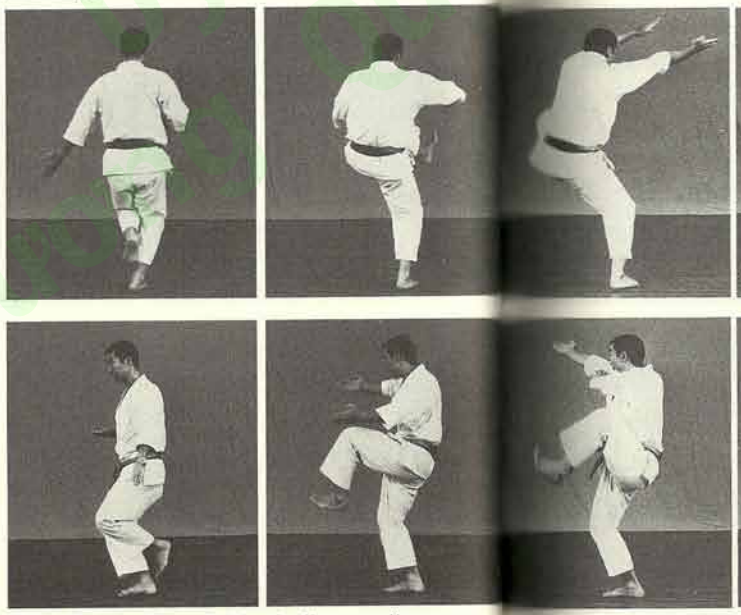
Kiba-dachi

Hands as in Movement 24 Cross right foot in front of left.

26a *Ryō shō migi naname jōhō ni bō uke*

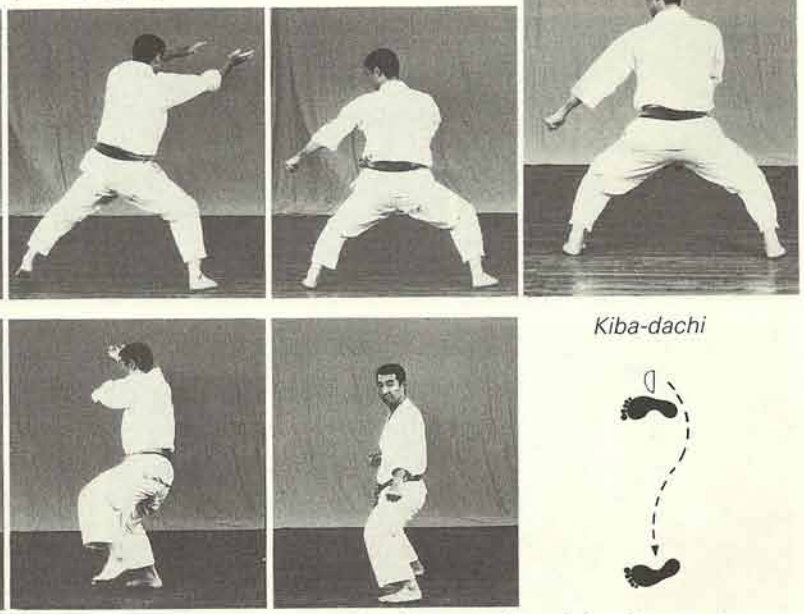


Migi ashi mae kōsa-dachi



Two-handed stick block diagonally upward to right

26b *Ryō ken tsuyoku hidari naname kahō e*

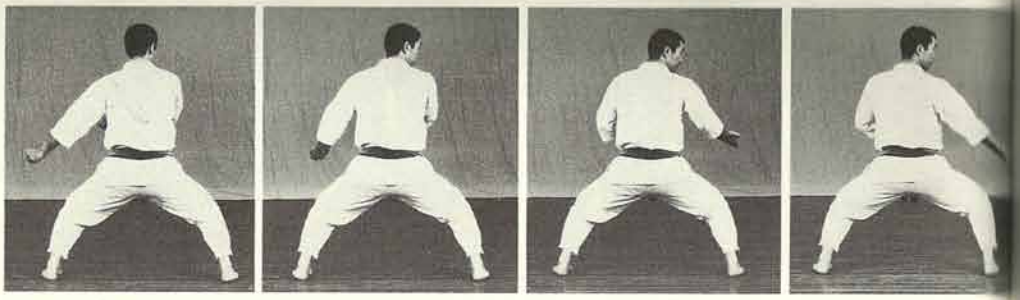


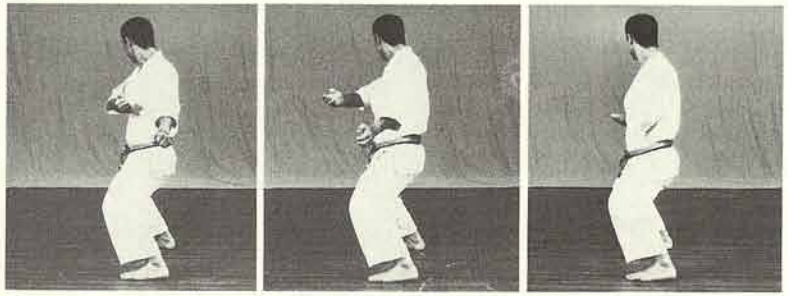
Kiba-dachi

Both fists strongly, diagonally downward to left Stamp down with left foot. Back of left fist upward, right fist, back downward.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

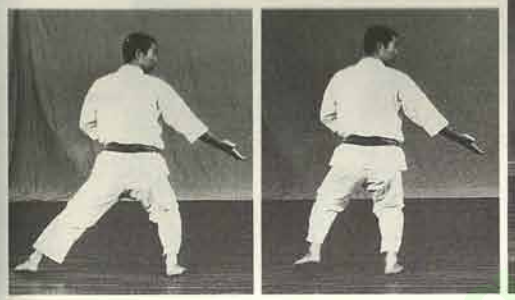
27 Migi haitō gedan uke
Hidari shutō suigetsu mae kamae

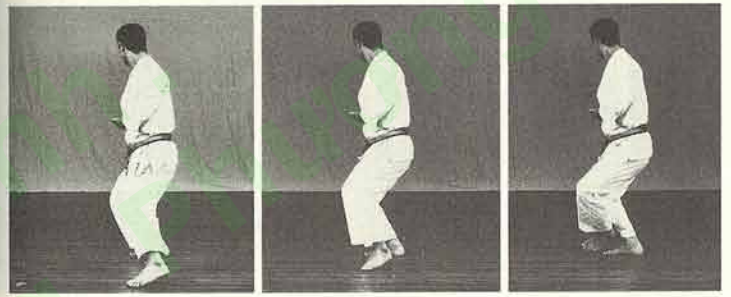




Downward block with right ridge hand/Left sword hand in front of solar plexus kamae

28 Ryō shō Kyodō 27 no mama





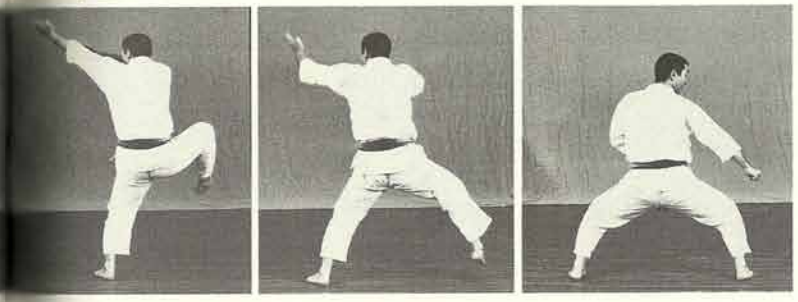
Hidari ashi mae kōsa-dachi

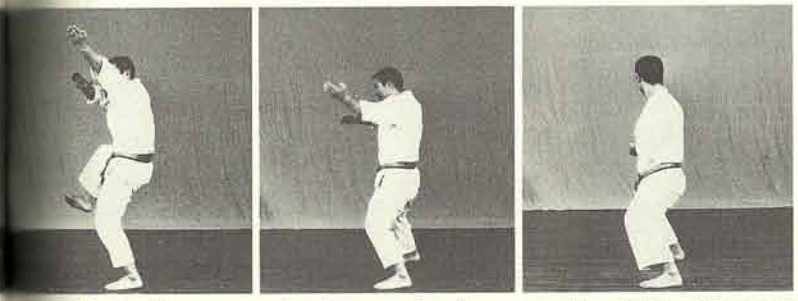
Hands as in Movement 27

29a Ryō shō hidari naname jōhō ni bō uke

Two-handed stick block diagonally upward to left Back of left hand downward, back of right hand upward. Raise right knee high.

29b Ryō ken tsuyoku migi naname kahō e



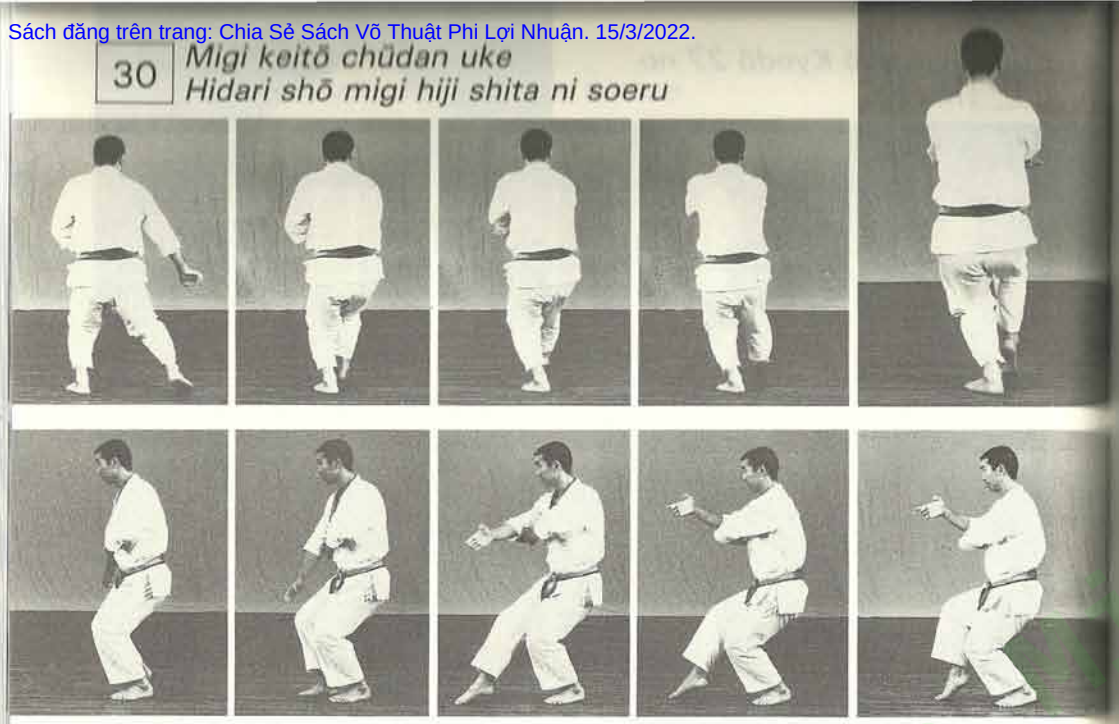


Kiba-dachi

Both fists strongly, diagonally downward to right Stamp to the right with right foot.

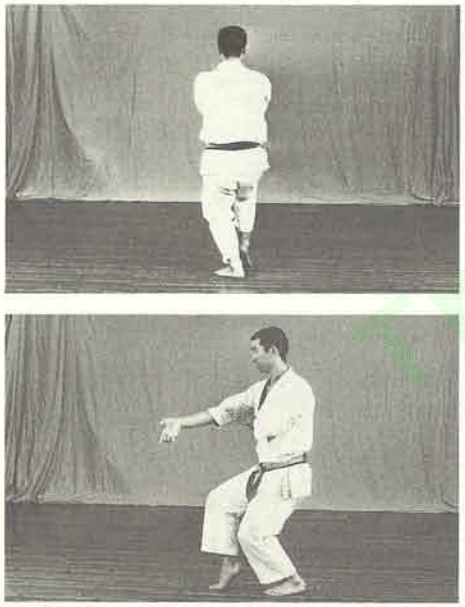
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

30 *Migi keitō chūdan uke*
Hidari shō migi hiji shita ni soeru

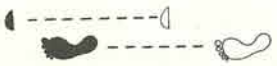


Right middle level chicken-head wrist block/Left hand under right elbow Same as Movement 16. Move hands and feet slowly and simultaneously.

31b *Migi ippon nukite chūdan otoshi-zuki*
Hidari shō migi hiji uchigawa ni soeru

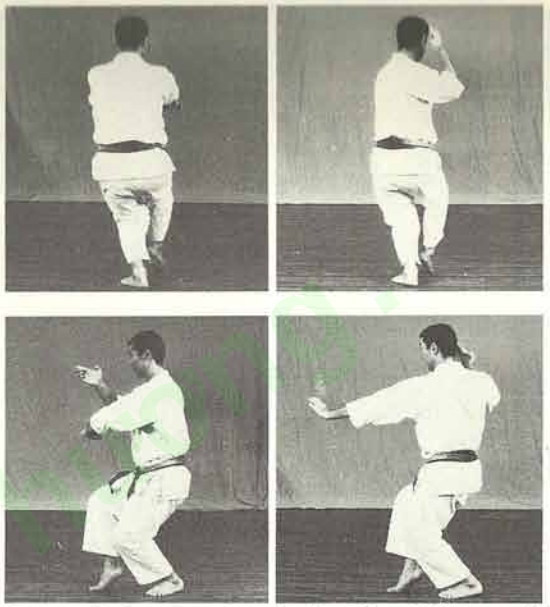


Migi ashi mae neko ashi-dachi



Middle level dropping punch with right one-finger spear hand/Left hand inside right elbow Take a long step forward, slide left foot into stance.

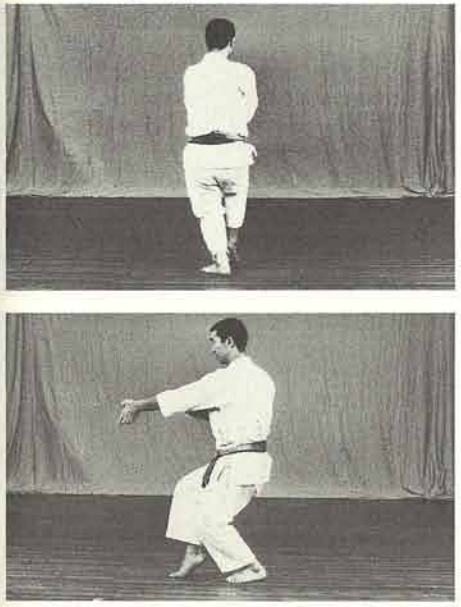
31a *Migi keitō migi mimi yoko*



Migi ashi mae neko ashi-dachi

Right chicken-head wrist beside right ear While twisting upper body rightward, extend left hand and raise right wrist.

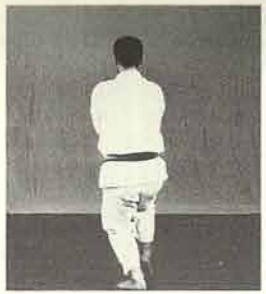
32 *Hidari ippon nukite chūdan otoshi-zuki*
Migi ippon ken hidari hiji uchigawa ni soeru



Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

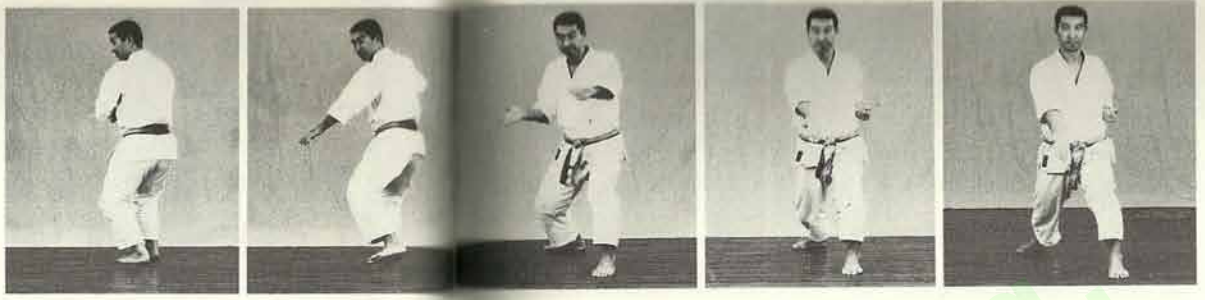
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

33 Migi ippon nukite shodan otoshi-zuki/Hidari ippon ken migi hiji uchigawa ni soeru



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow

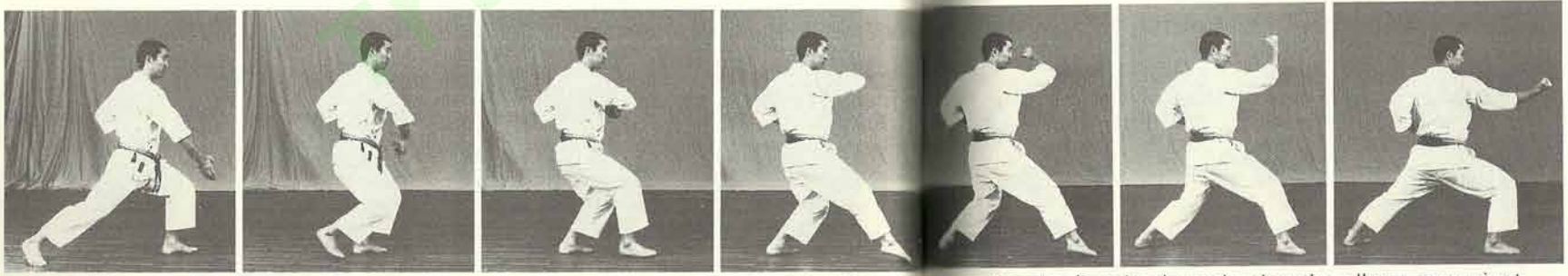
34 Migi shihon nukite gedan-zuki Hidari ken hidari koshi



Hidari zenkutsu-dachi

Downward punch with right four-finger spear hand/Left fist at left side With right leg as pivot, rotate hips to the left to reverse direction.

35 Migi uraken jōdan tate mawashi uchi Hidari ken hidari koshi

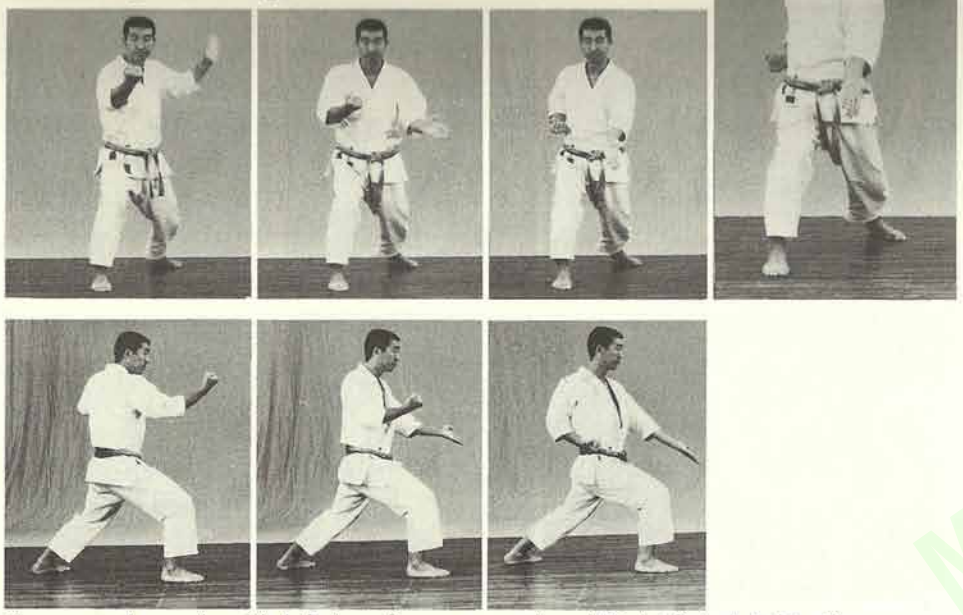


Migi zenkutsu-dachi

Upper level vertical roundhouse strike with right back-fist/Left fist at left side Slide right foot a step forward in a shallow arc. Coordinate this with the strike, moving the fist slowly and using the elbow as a pivot.

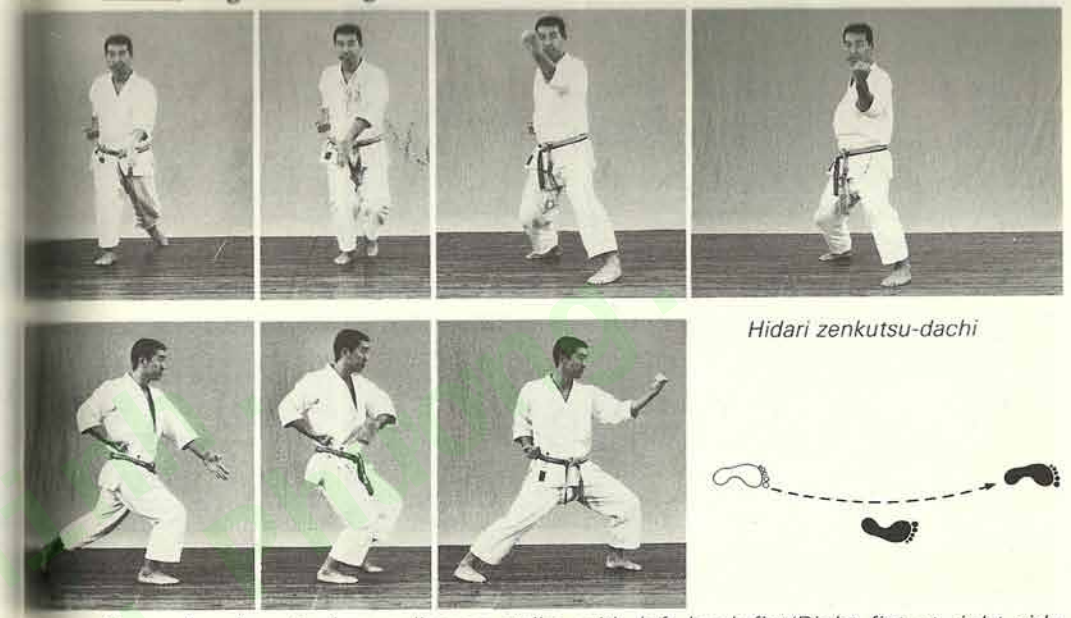
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

36 Hidari shihon nukite gedan-zuki
Migi ken migi koshi



Downward punch with left four-finger spear hand/Right fist at right side

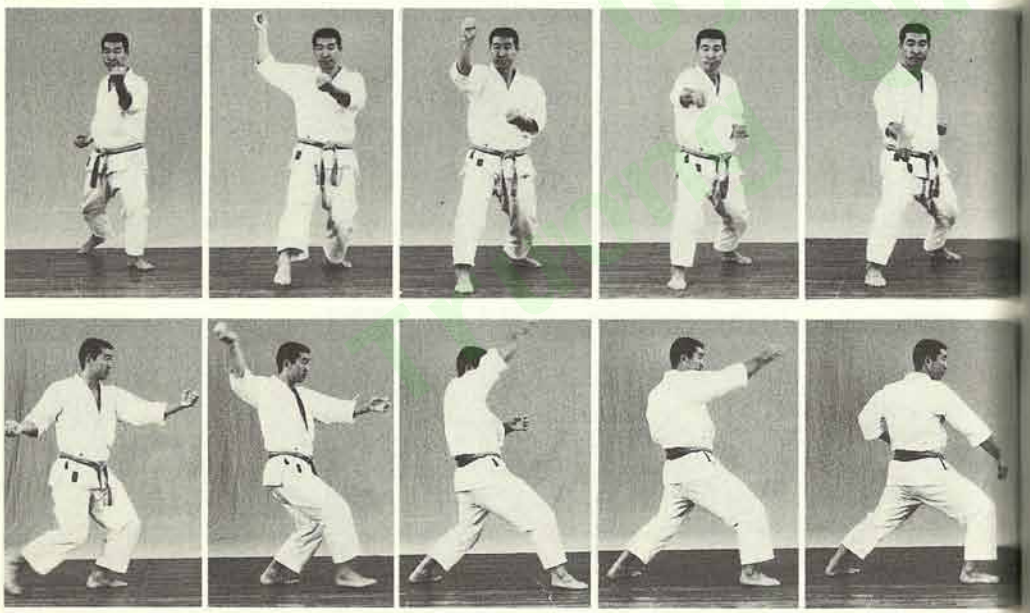
37 Hidari uraken jōdan tate mawashi uchi
Migi ken migi koshi



Hidari zenkutsu-dachi

Upper level vertical roundhouse strike with left back-fist/Right fist at right side Slide left foot a step forward in a shallow arc, coordinating hand and foot actions.

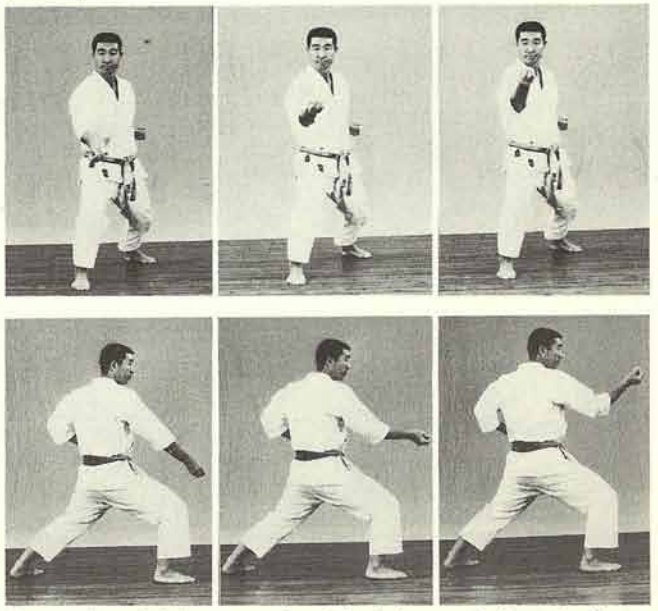
38 Migi washide gedan otoshi uchi



Dropping strike with right eagle hand Slide right foot a long step forward. Swing the right hand downward from overhead; snap wrist when striking.

39 Migi washide jōdan tsuki-age

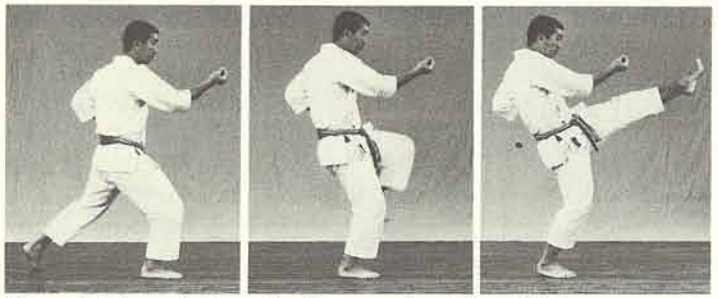
Migi zenkutsu-dachi



Upper level rising punch with right eagle hand Keep elbow stable, snap fist into position.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

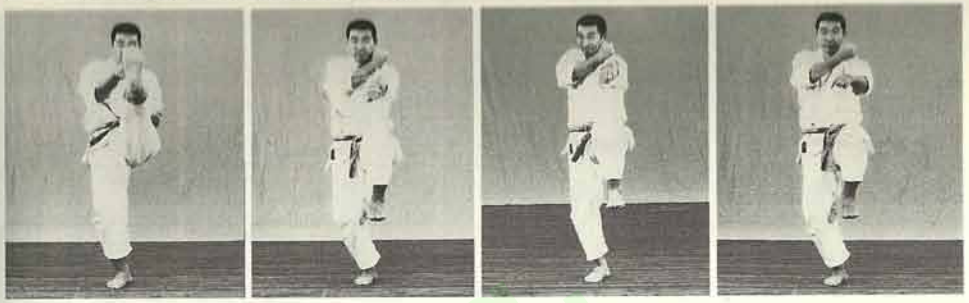
40 Migi washide soho mama Hidari jōdan mae-geri

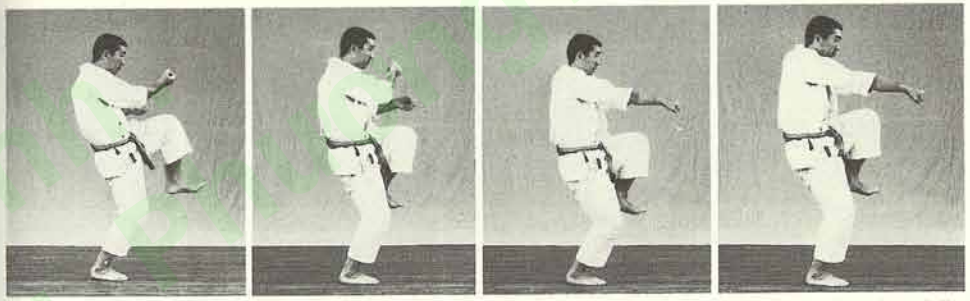


Migi ashi-dachi

Keep right eagle hand/Left upper level front kick

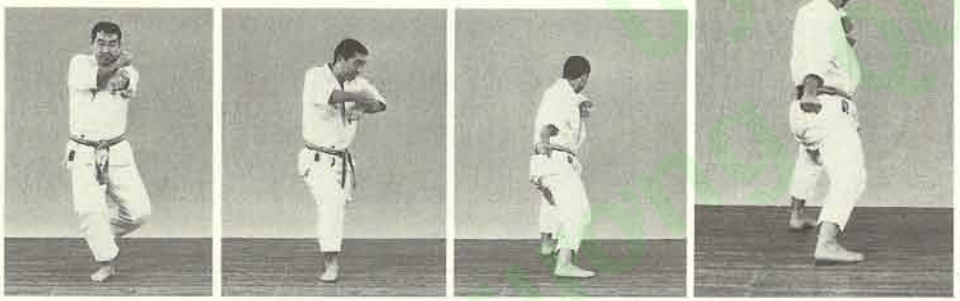
41a Migi ken hidari kata ni hiki Hidari ken chūdan-zuki

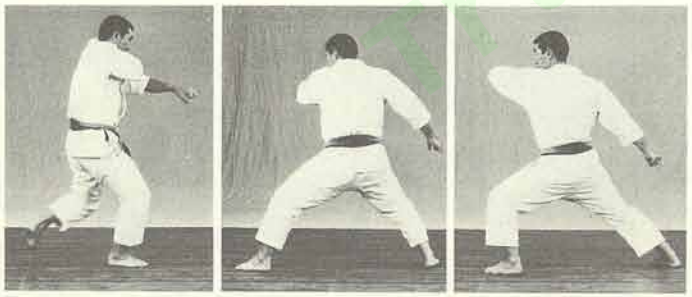




Right fist back to left shoulder/Left middle level punch Execute punch while retracting kicking leg.

41b Migi ken kōhō gedan-barai Hidari hiji jōdan ate

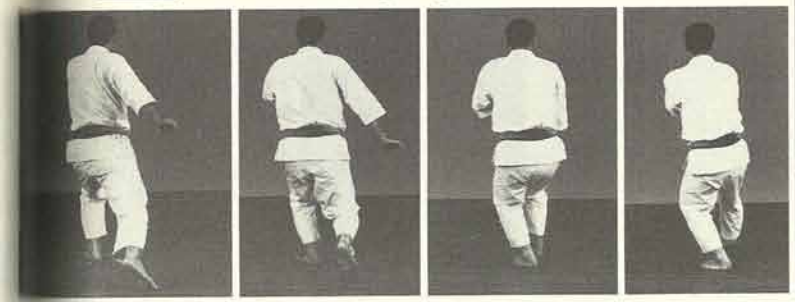




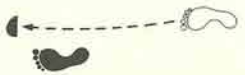
Hidari zenkutsu-dachi

Downward block to rear with right fist/Left upper level elbow strike Thrust left elbow upward above shoulder height. Crossing fists adds power to hip rotation.

42 Migi keitō chūdan uke Hidari shō migi hiji shita ni soeru



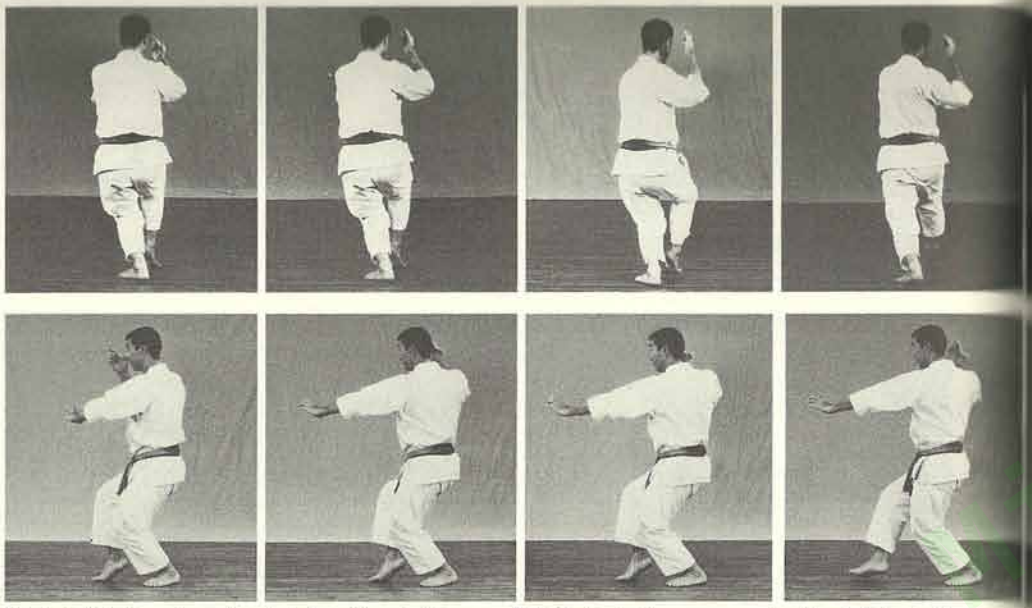
Migi ashi mae neko ashi-dachi



Right middle level chicken-head wrist block/Left hand under right elbow Slide right foot forward in a shallow arc. Move hands and feet slowly at the same time.

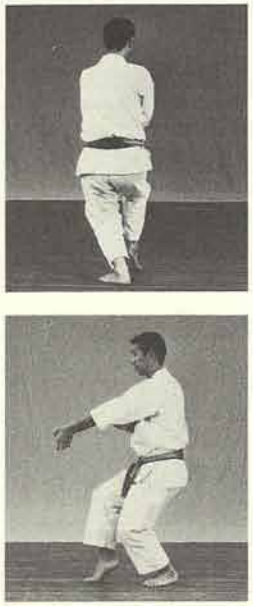
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

43a *Migi keitō migi mimi yoko*



Right chicken-head wrist beside right ear While twisting upper body rightward, lightly extend left hand to the front and raise the right chicken-head wrist.

44 *Hidari ippon nukite chūdan otoshi-zuki/Migi ken hidari hiji*

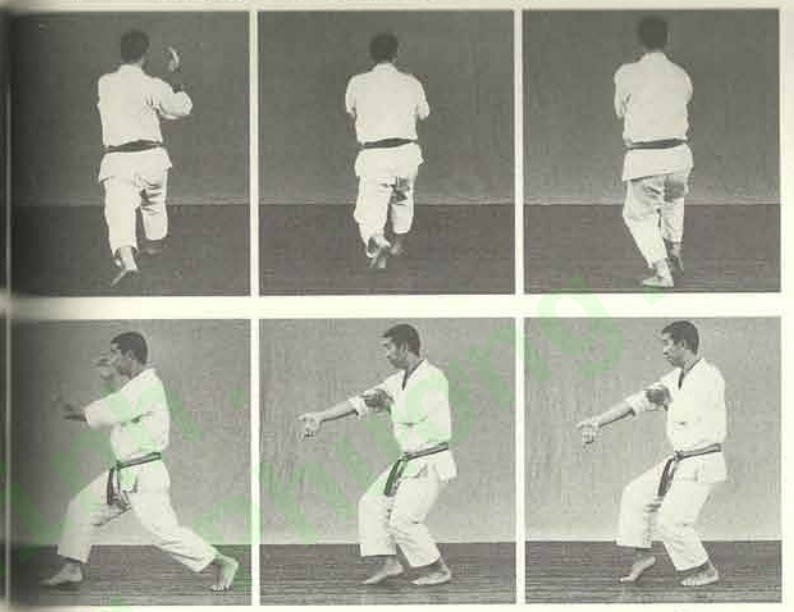


Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

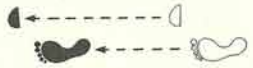
45 *Migi ippon nukite chūdan otoshi-zuki Hidari ken migi hiji*

Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow

43b *Migi ippon nukite chūdan otoshi-zuki Hidari shō migi hiji uchigawa ni soeru*



Migi ashi mae neko ashi-dachi



Right middle level dropping punch with right one-finger spear hand/Left hand inside right elbow

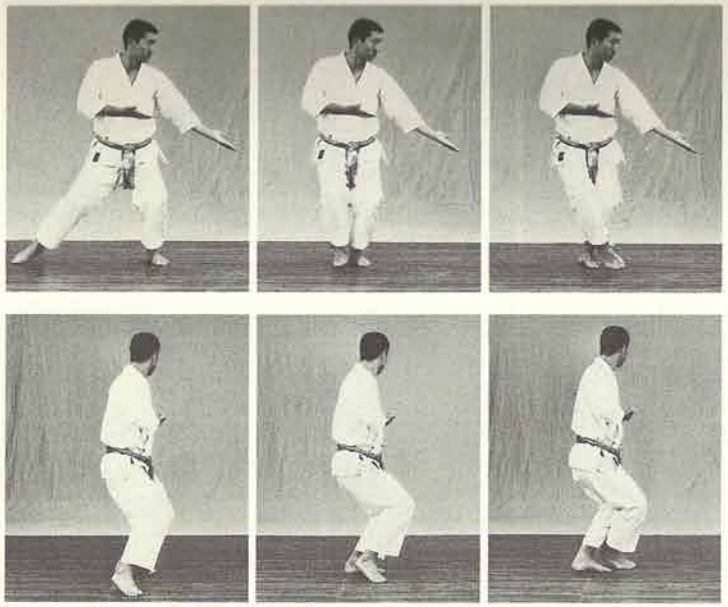
46 *Hidari haitō gedan sokumen uke Migi shutō suigetsu mae kamae*

Kiba-dachi

Downward side block with left ridge hand/Right sword hand in front of solar plexus kamae With right leg as pivot, rotate hips to the left until feet are on line.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

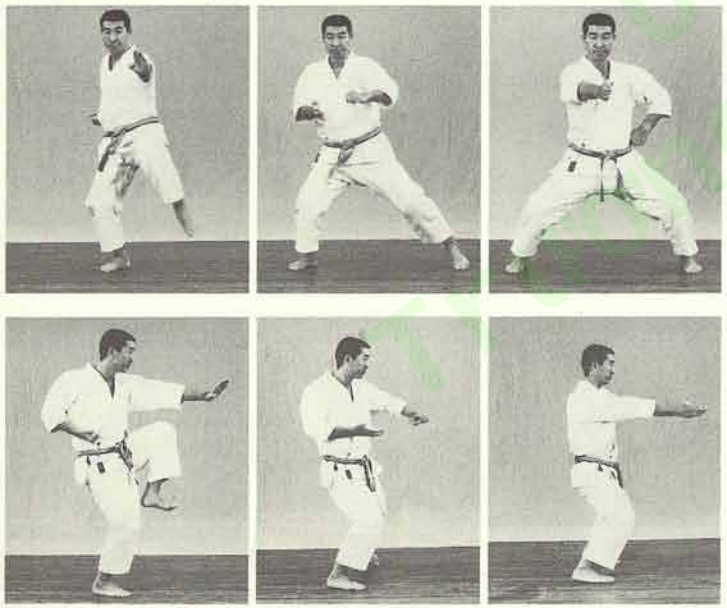
47 Ryō shō Kyodō 46 no mama



Migi ashi mae kōsa-dachi

Hands as in Movement 46

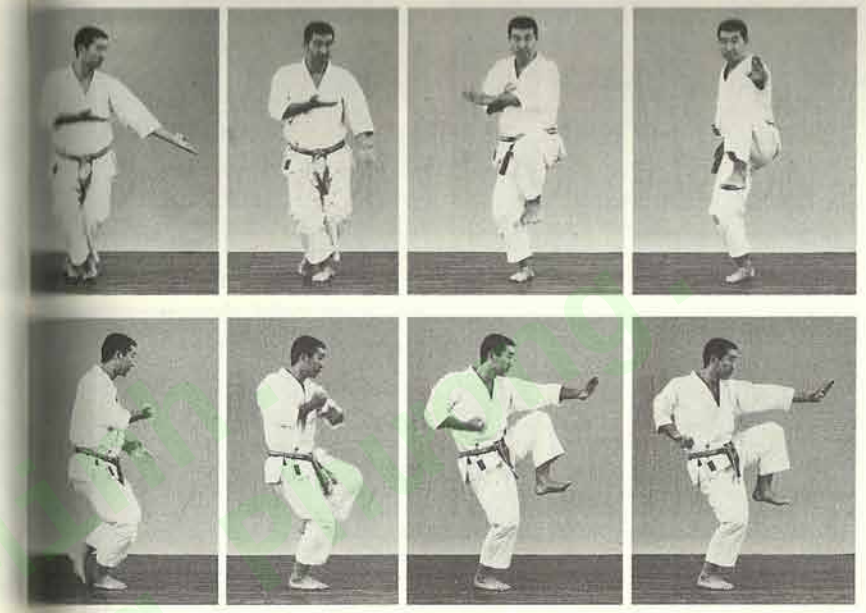
48b Migi shihon tate nukite chūdan-zuki
Hidari hiji yoko hari hidari koshi kamae



Kiba-dachi

Middle level punch with right four-finger standing spear hand/Left elbow left side guard kamae Stamp left foot into stance.

48a Hidari tate shutō chūdan uchi uke
Migi ken migi koshi



Migi ashi- dachi

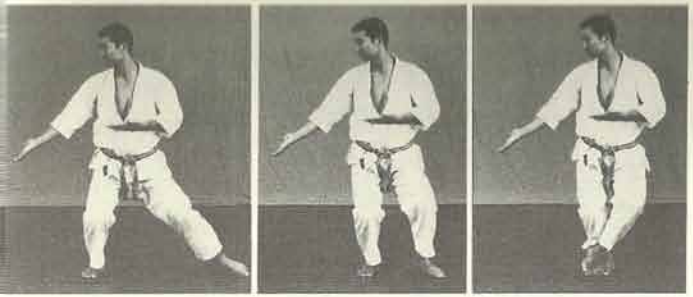
Left middle level vertical sword hand block, inside-outward/Right fist at right side Raise left knee in front of chest.

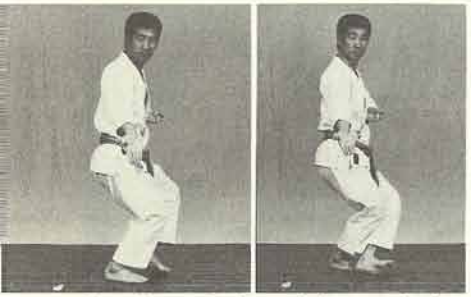
49 Migi haitō gedan sokumen uke
Hidari shutō suigetsu mae kamae

Downward side block with right ridge hand/Left sword hand in front of solar plexus kamae

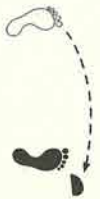
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

50 Ryō sho soho mama



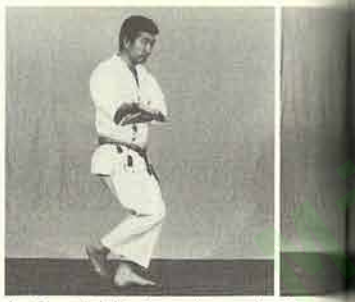


Hidari ashi mae kōsa-dachi



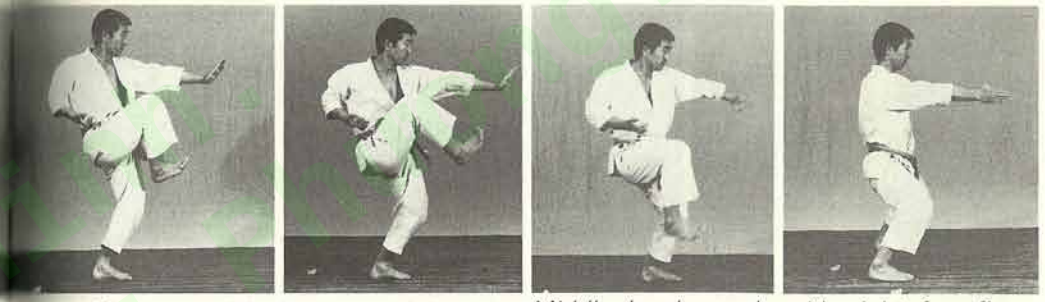
Hands as before Move calmly.

51a Hidari tate shu-tō chūdan uchi uke/Migi ken migi koshi



Left middle level vertical sword hand block, in-

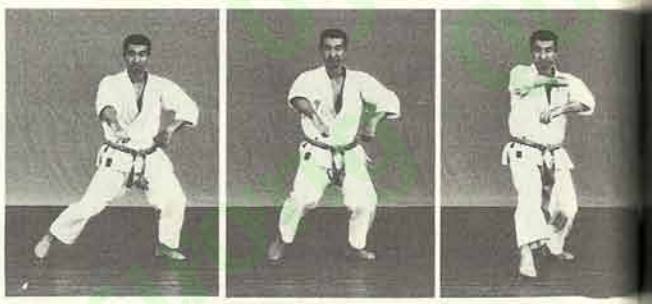
51b Migi shihon tate nukite chūdan-zuki Hidari hiji yoko hari hidari koshi kamae

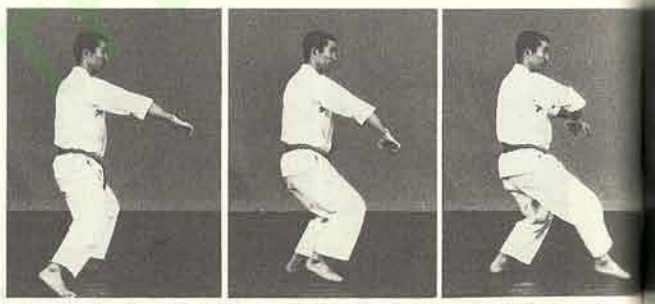


side-outward/Right fist at right side Middle level punch with right four-finger standing spear hand/Left elbow left side guard kamae Stamp right foot into stance.

52 Migi uraken jōdan tate mawashi uchi

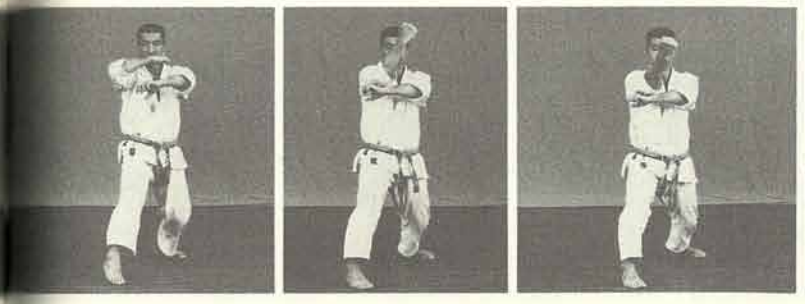
Kiba-dachi

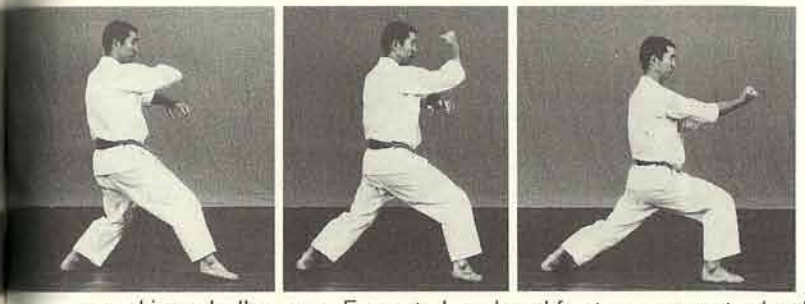




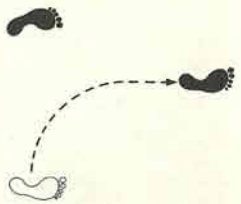
Upper level vertical roundhouse strike with right back-fist/Left fist under right elbow Slide foot for-

Hidari ken migi hiji shita ni soeru





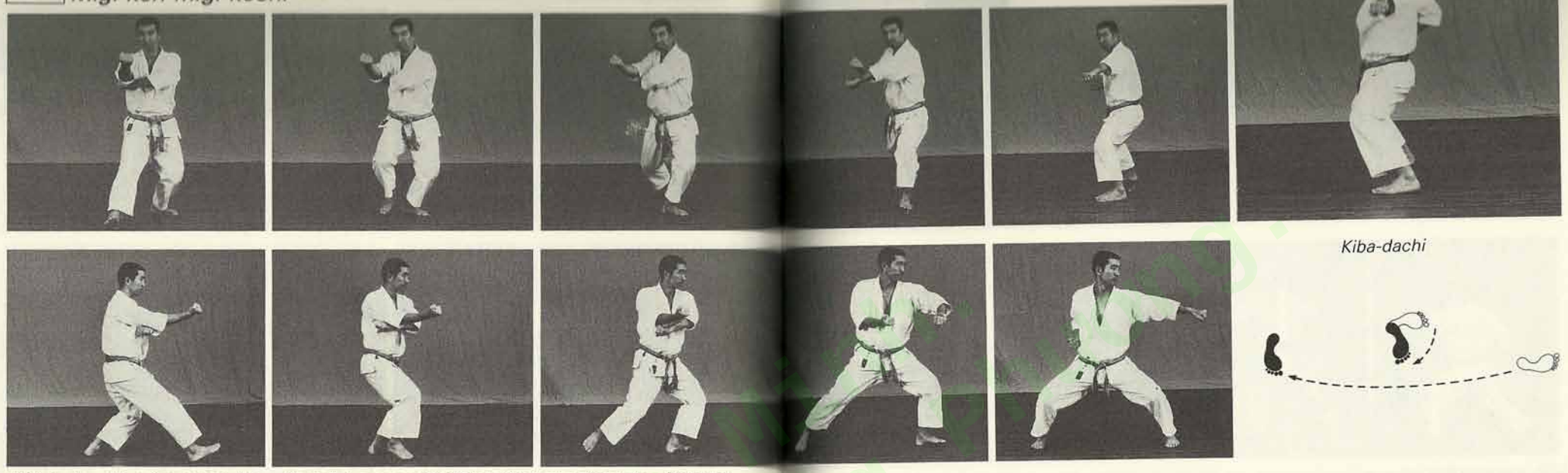
Migi zenkutsu-dachi



ward in a shallow arc. Execute hand and foot movements slowly and simultaneously.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

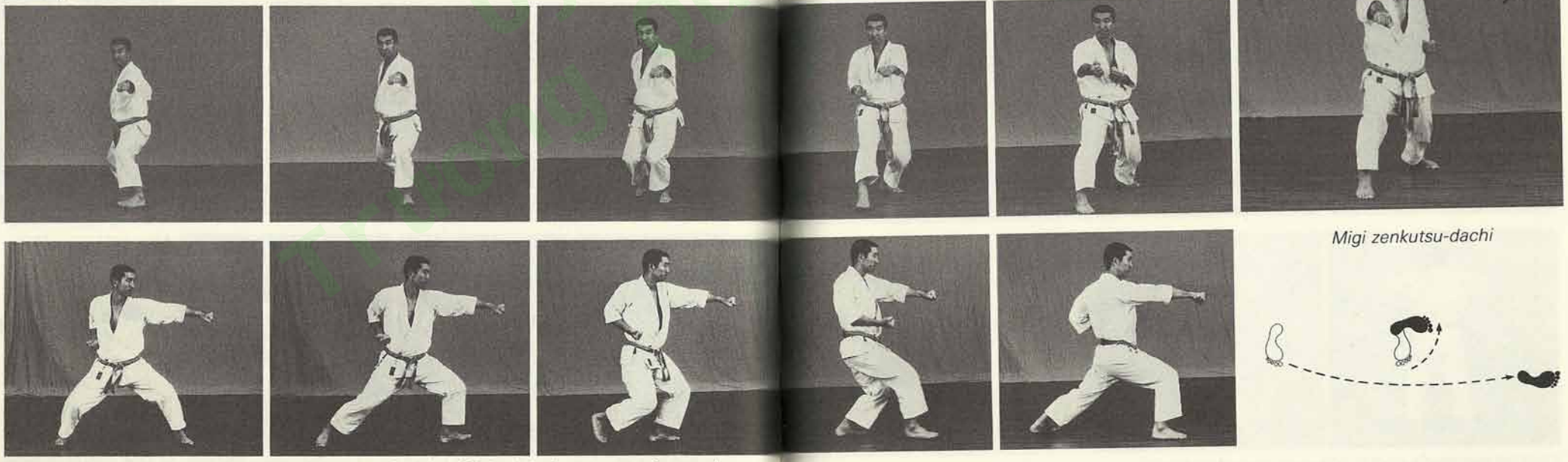
53 *Hidari kentsui chūdan yoko uchi*
Migi ken migi koshi



Kiba-dachi

Middle level horizontal strike with left hammer fist/Right fist at right side Retract right foot to change attitude of upper body.

54 *Migi ken chūdan oi-zuki*
Hidari ken hidari koshi

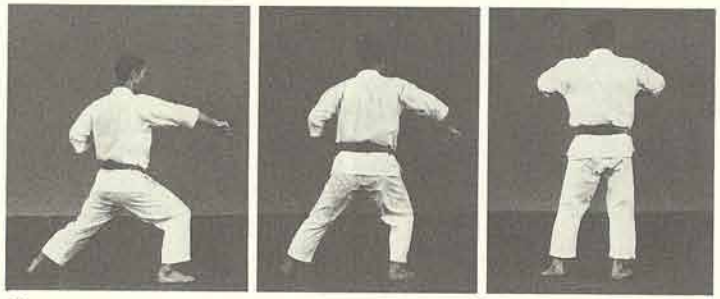


Migi zenkutsu-dachi

Right middle level lunge punch/Left fist at left side Slide right foot a step forward.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

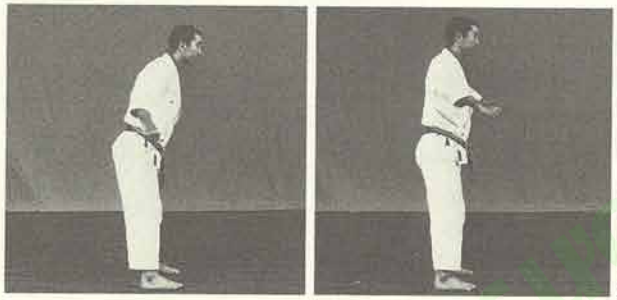
55 *Ryō ken ryō chichi mae kamae*

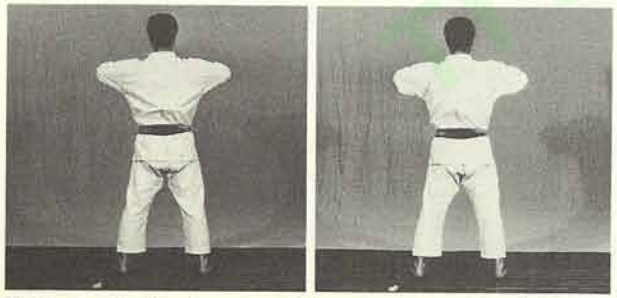


Shizen-tai

Fists at nipples kamae With right leg as pivot, rotate hips to the left and align left foot with right foot. Elbows out to the sides.

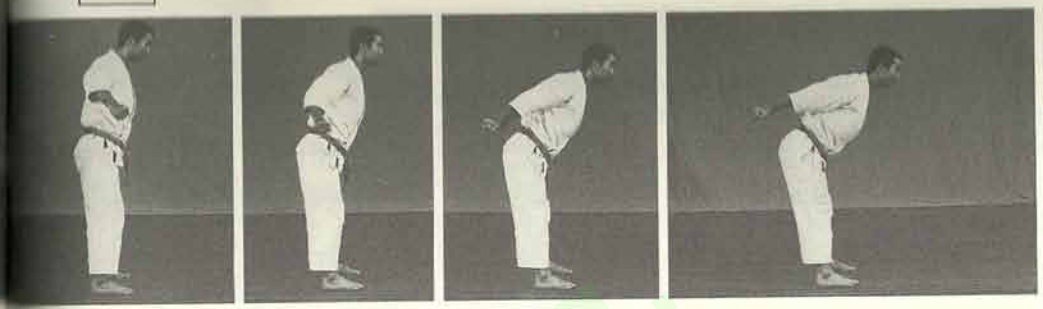
57 *Ryō ken ryō chichi mae kamae*

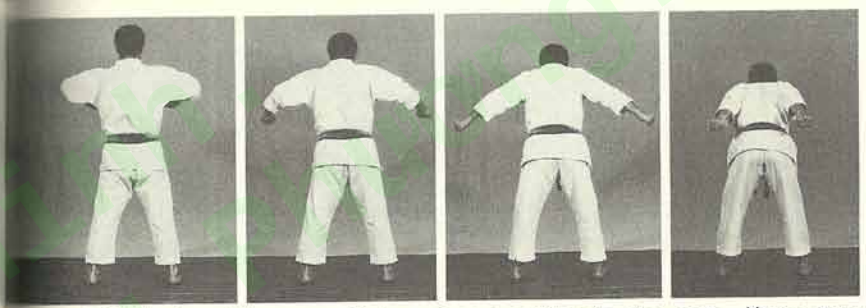




Fists at nipples kamae Elbows out to the sides.

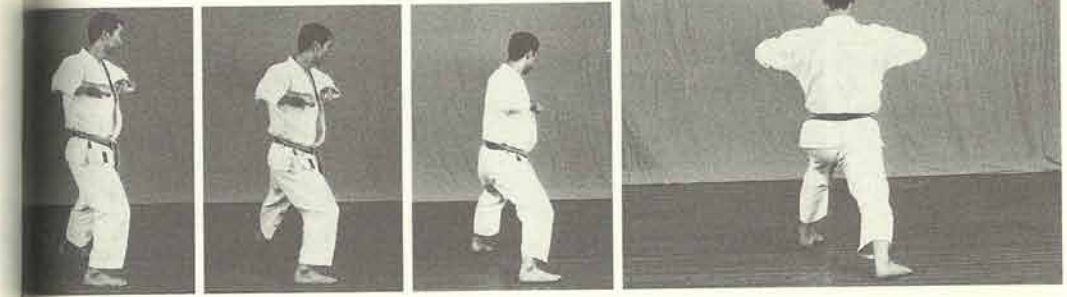
56 *Ryō kentsui kōhō chūdan hasami uchi*

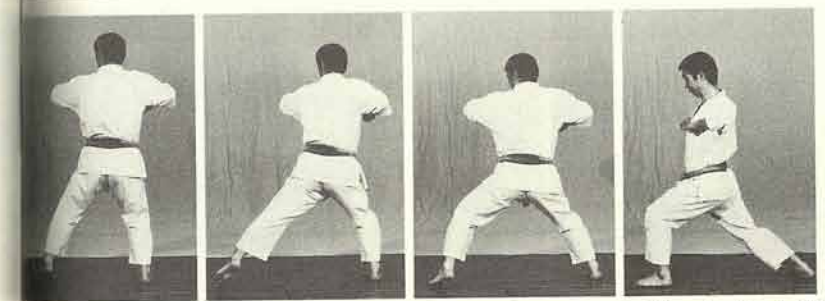




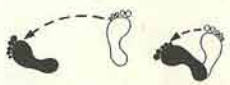
Middle level hammer fists scissors strike to the rear Keep natural stance and push hips strongly backward.

58 *Ryō ken sono mama*





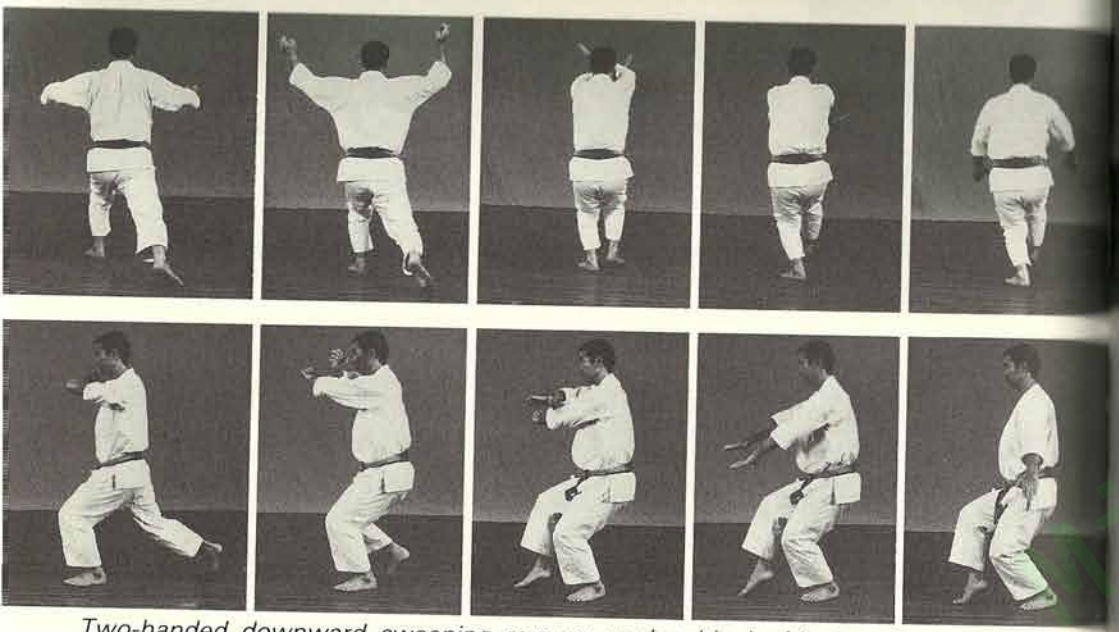
Hidari zenkutsu-dachi



Fists as before With right leg as pivot, rotate hips to the left to change attitude of upper body.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

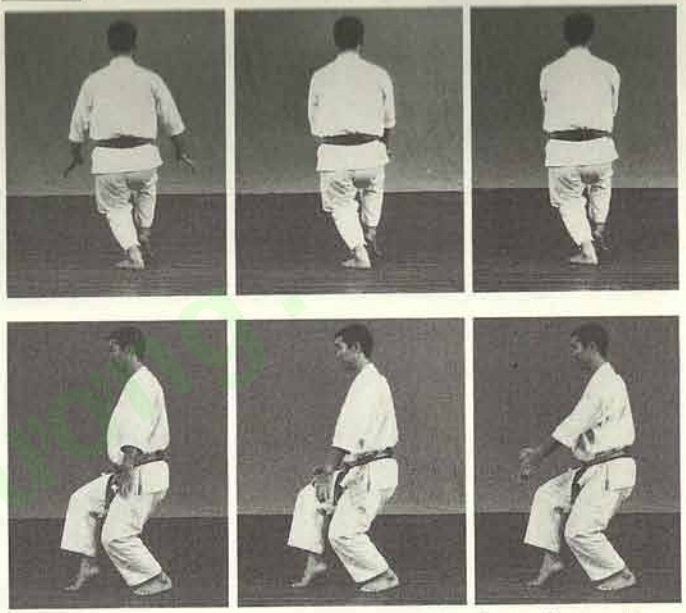
59 Ryō shō kakiwake gedan nagashi uke



Two-handed downward sweeping reverse wedge block Moving slowly, slide right foot forward in a shallow arc.

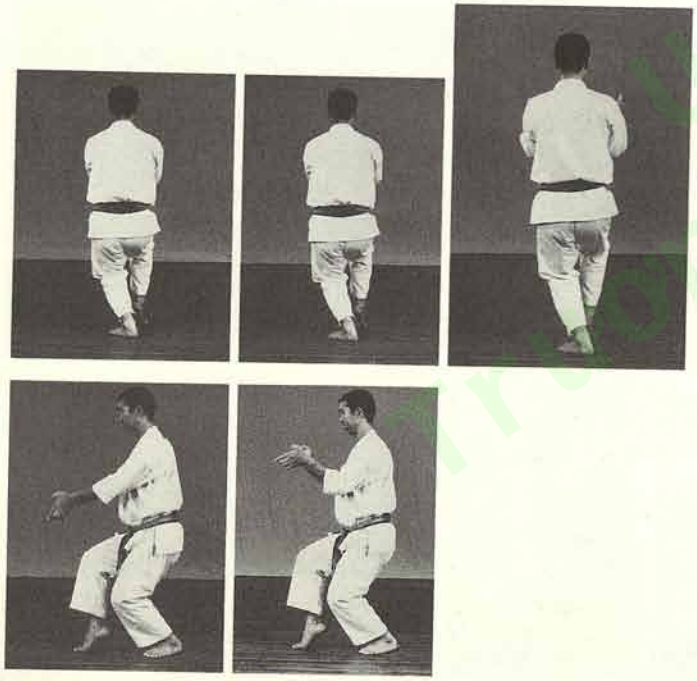
Migi ashi mae neko ashi-dachi

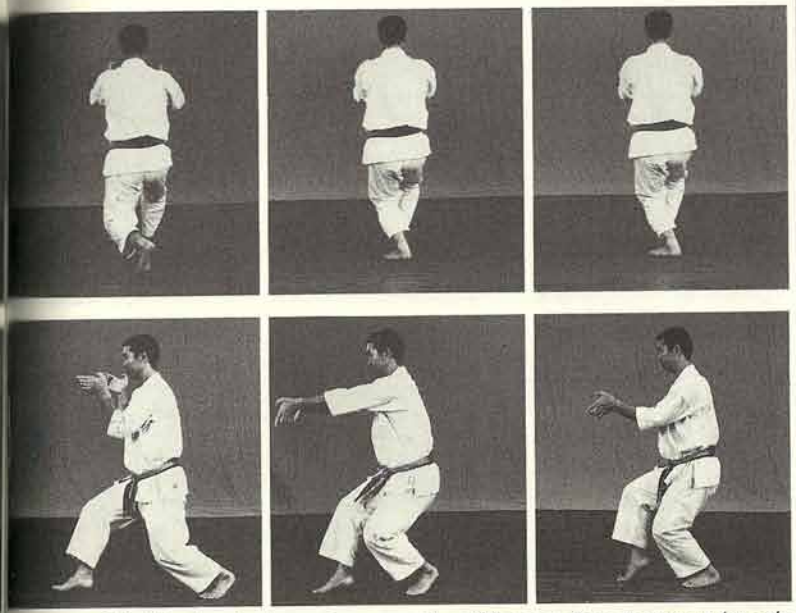
60 Ryō keitō chūdan uke



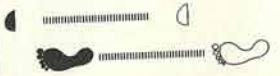
Middle level block with chicken-head wrists Keep elbow stable, raise forearms slowly.

61 Ryō ippon nukite chūdan otoshi-zuki





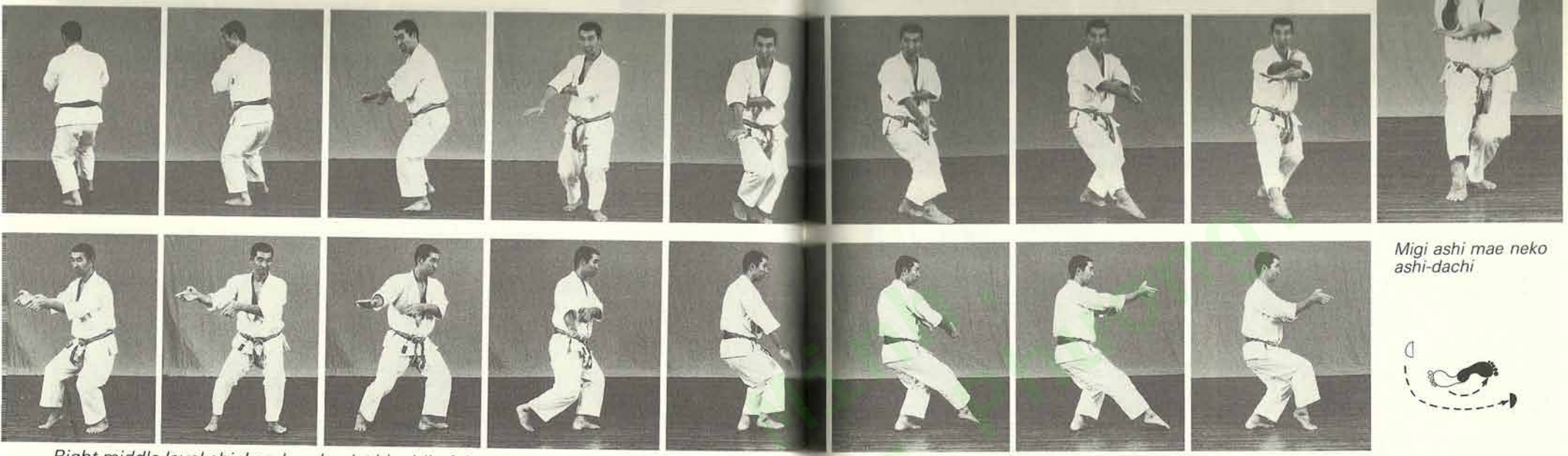
Migi ashi mae neko ashi-dachi



Middle level dropping punch with one-finger spear hands Take a long step forward, advance left foot, then retract right foot slightly for stance.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

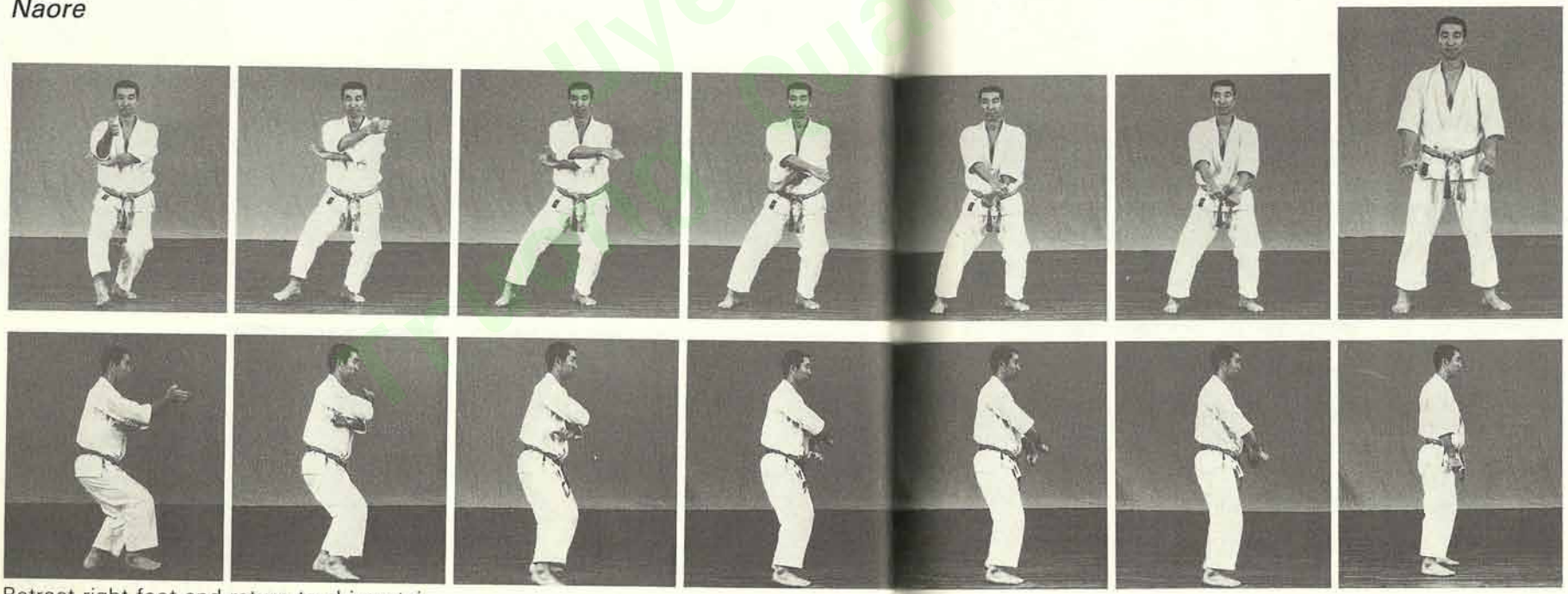
62 *Migi keito chudan uke*
Hidari shō migi hiji shita ni soeru



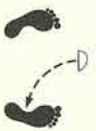
Migi ashi mae neko ashi-dachi

Right middle level chicken-head wrist block/Left hand under right elbow With left leg as pivot, rotate hips to the left.

Naore



Shizen-tai



Retract right foot and return to shizen-tai.

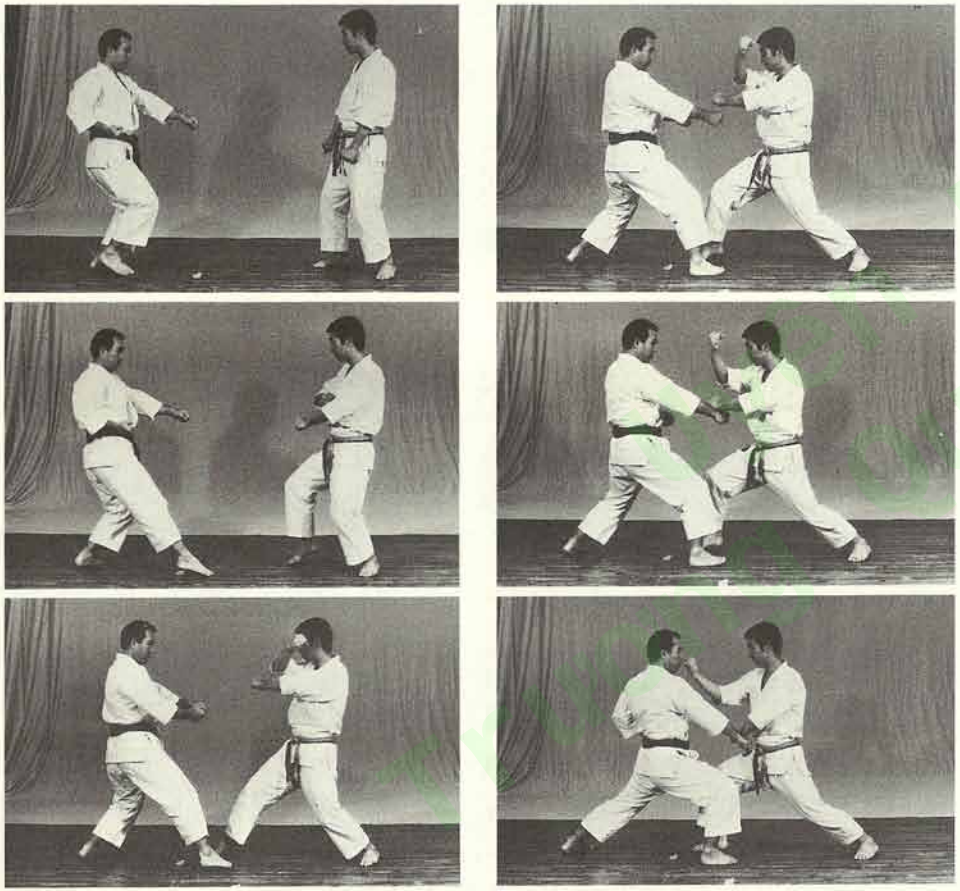
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

GOJŪSHIHO DAI: IMPORTANT POINTS

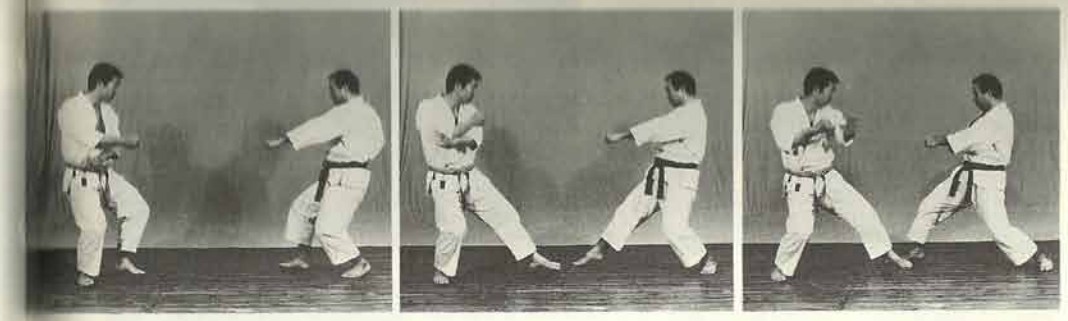
With sixty-two movements, Gojūshiho Dai is one of the long kata—a bit longer than when it was named "fifty-four steps."

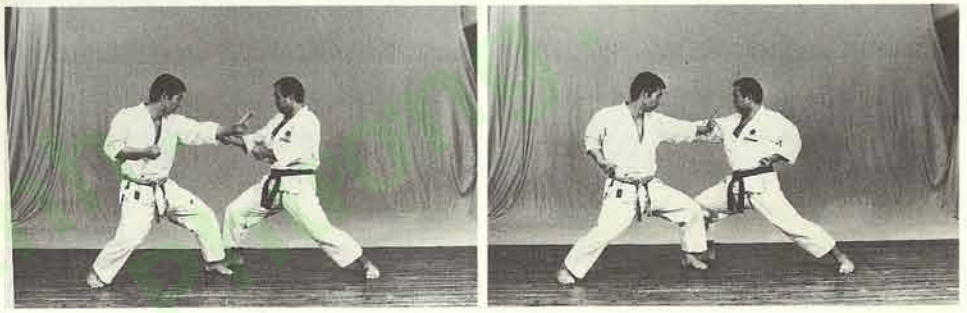
Among its distinguishing characteristics are varied smooth and flowing techniques, stances like the cat leg and single leg which require excellent balance, and its turning movements. There are several chicken-head wrist blocks and attacks utilizing a dropping punch.

A high level of technical skill is needed to perform this advanced kata effectively.

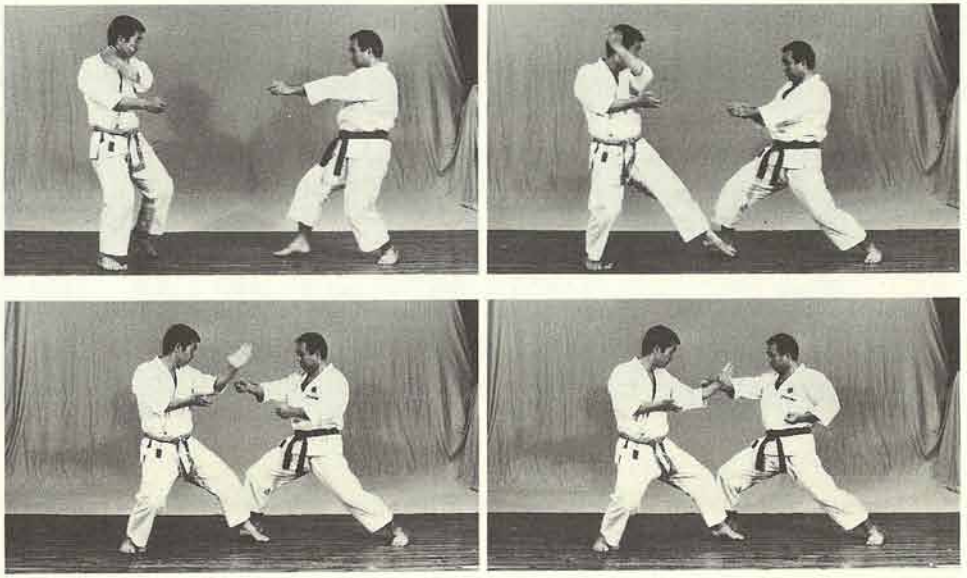


1. Movement 1. Counter your opponent's middle level attack by pressing down with the left arm. Execute the vertical roundhouse strike with your right back-fist. With the elbow as the pivot, swing the fist in a wide circular motion, upward and forward.

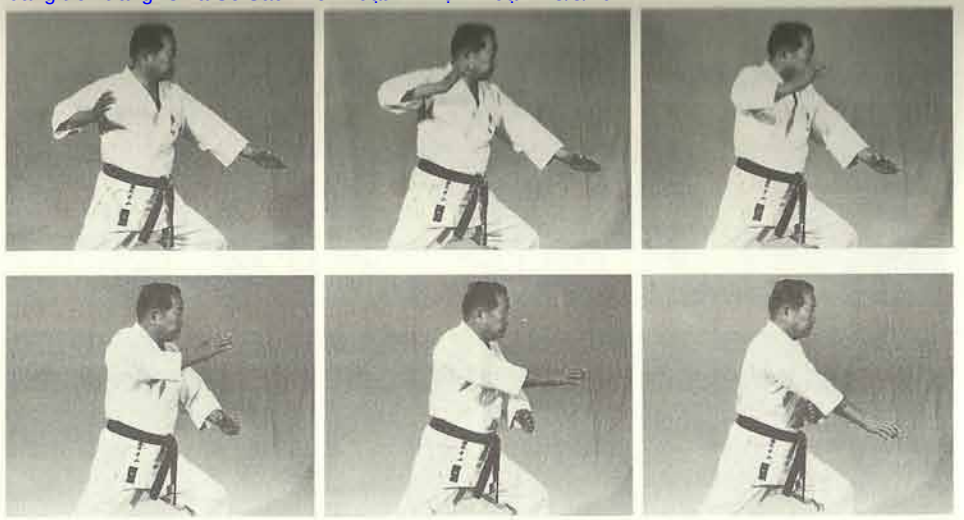




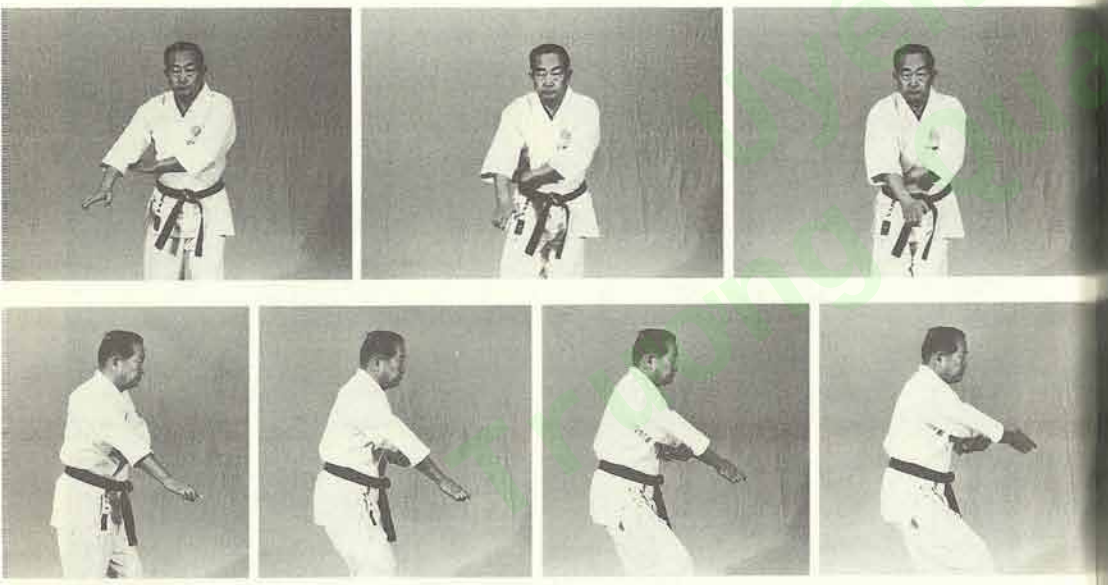
2. Movement 4. Block your assailant's upper arm well to the inside by bringing the left vertical sword hand from under the right arm to the middle level in a wide circular motion. Simultaneously advance the left foot. Compare this with the regular sword hand block, which is swung down from above the shoulder, as shown in the lower photos. It is essential to master the difference between the two types of sword hand.



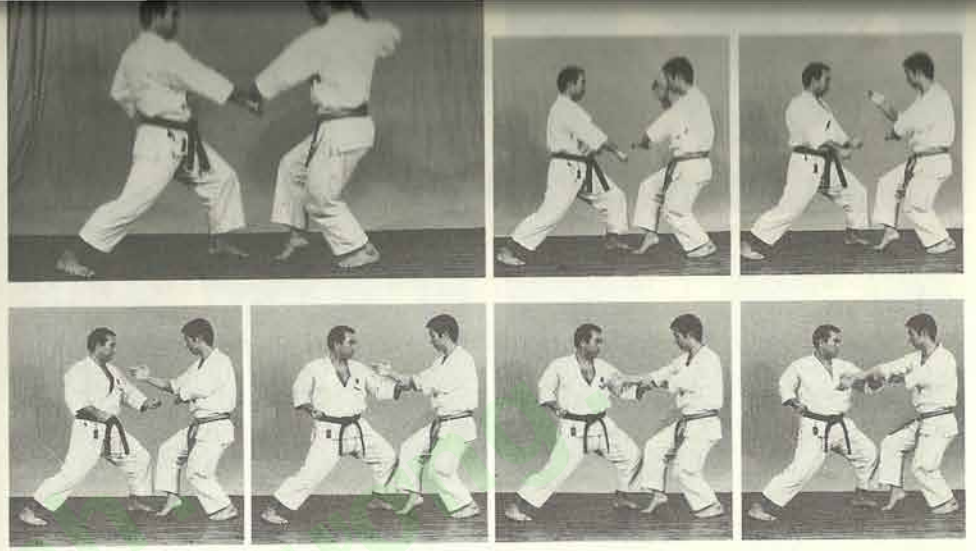
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.



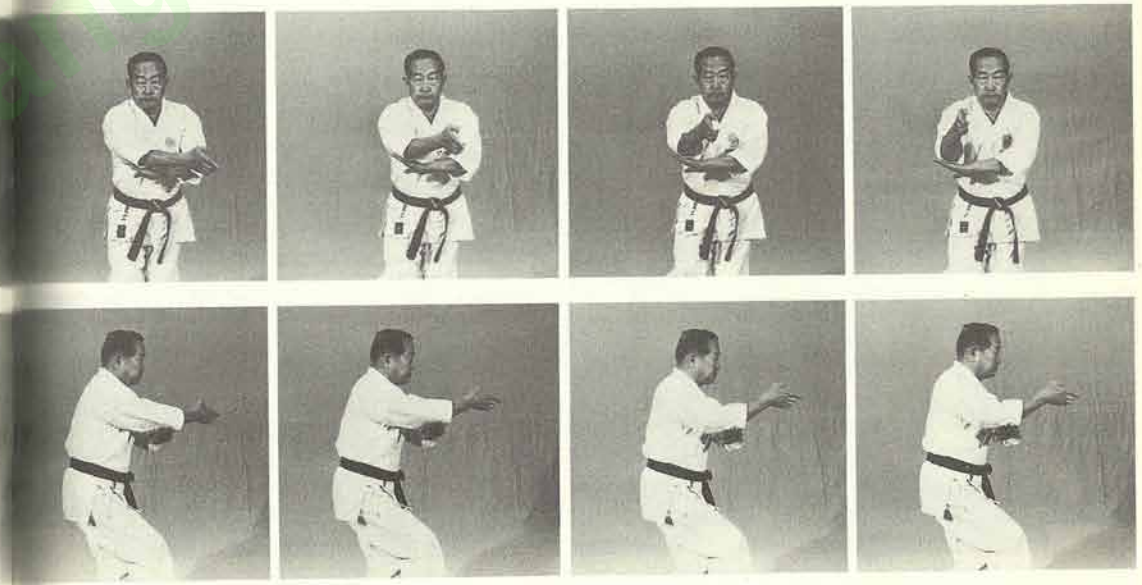
3. Movement 15. To block a kick with a left hand scooping block, extend the left palm forward, then scoop the back of the kicking foot. At the same time, use the right hand to counterattack to the assailant's knee with the downward tiger mouth thrust.



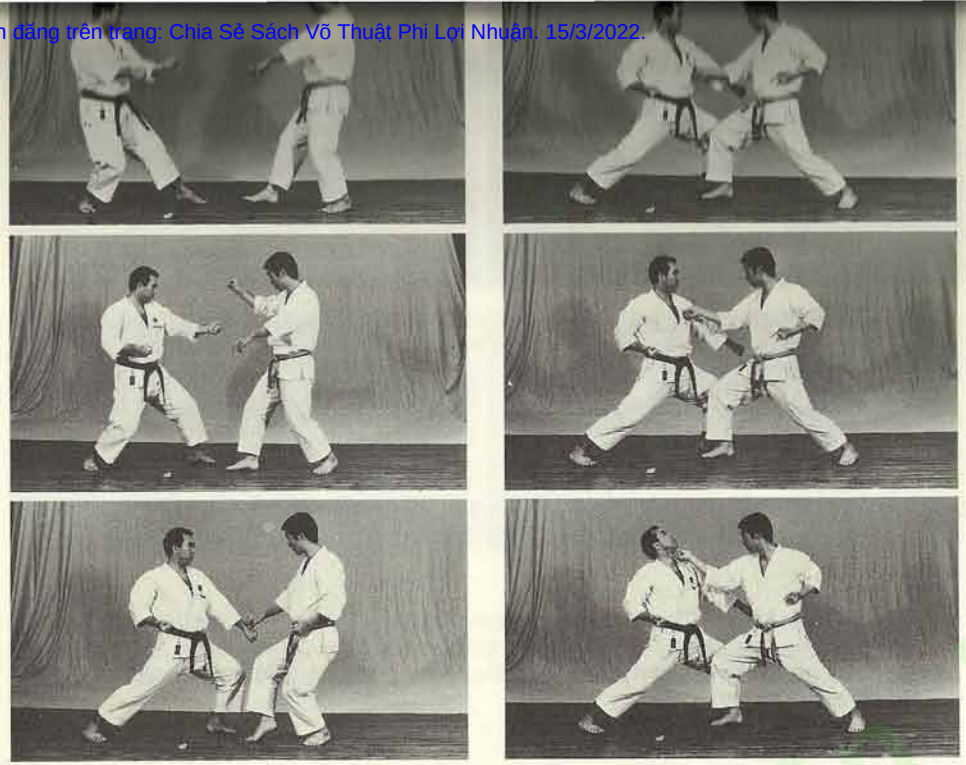
4. Movement 16. With this you can hook an adversary's middle level punching arm from the inside and deflect it with a right chicken-head wrist. Keep the elbow stable to act as a pivot point for the forearm action.

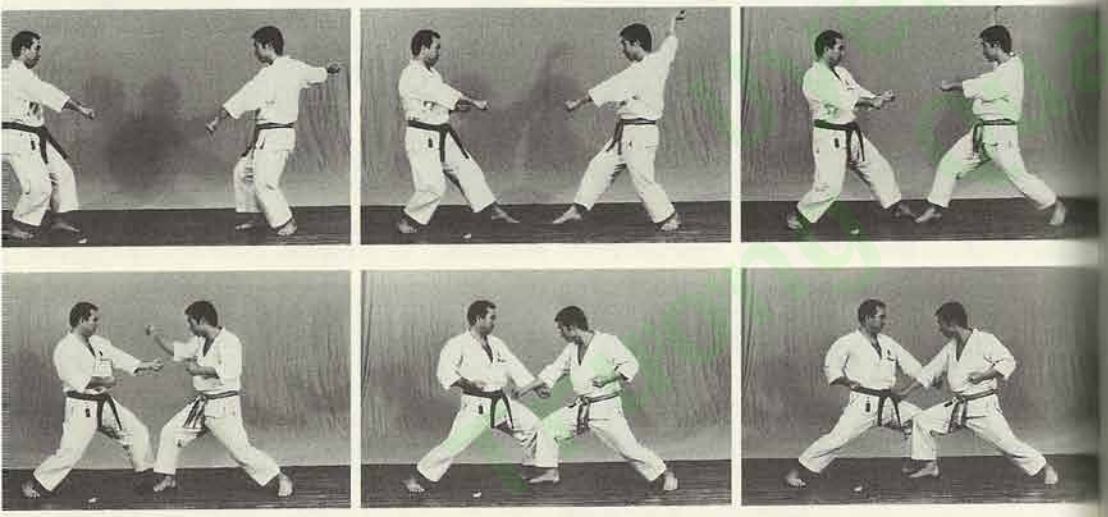


5. Movement 17. For the middle level one-finger spear hand counterattack, snap the right elbow and thrust the forearm diagonally downward. Even if your opponent blocks, the momentum from the elbow snap will enable you to carry through the downward punch.



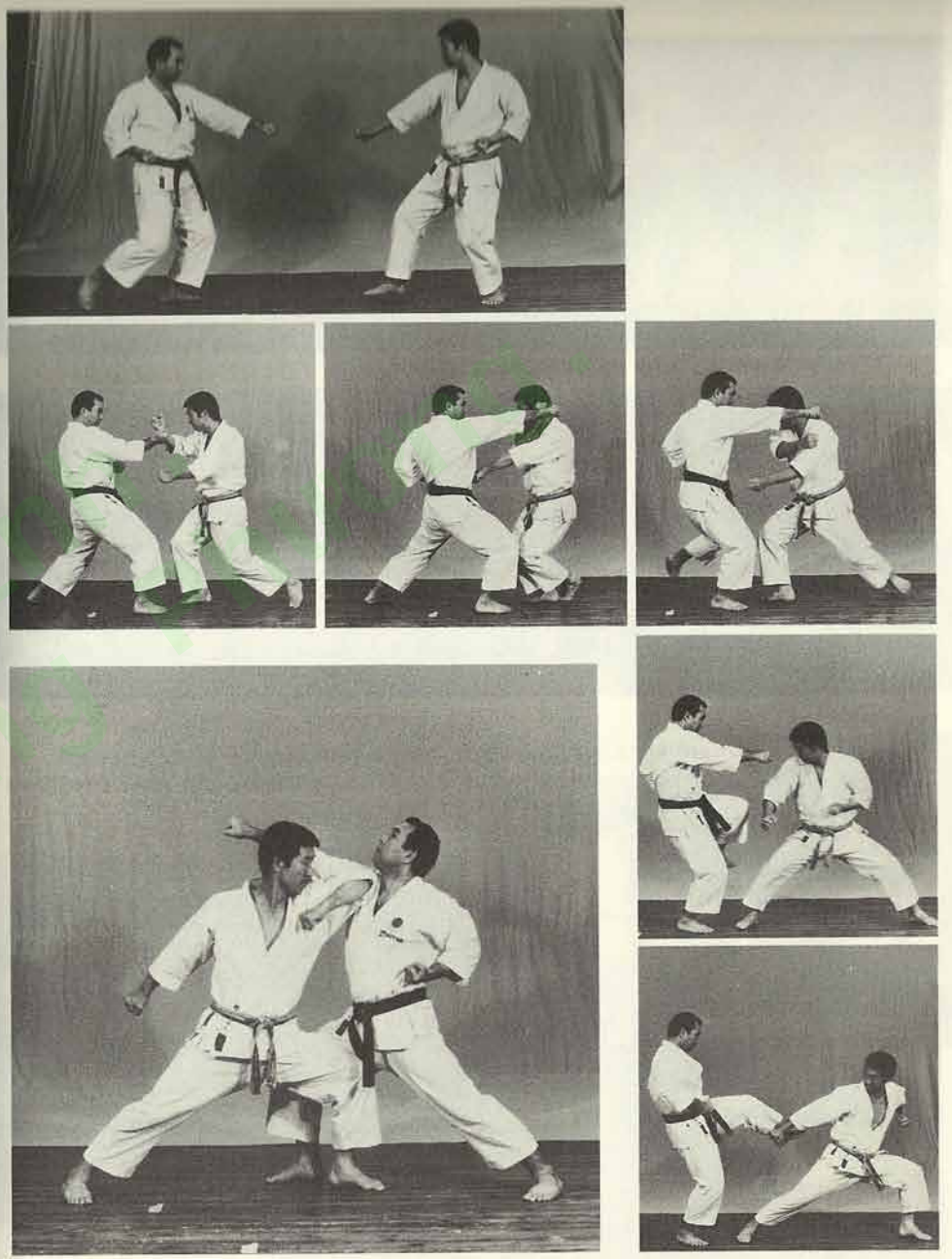
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.





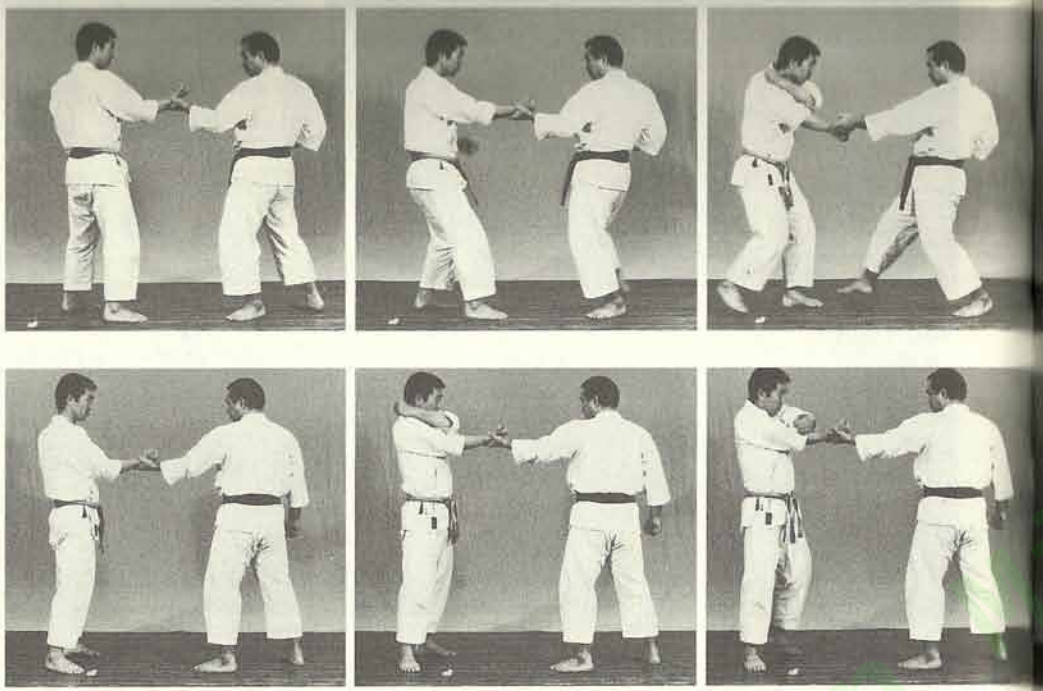
6. Movement 38. Block your assailant's middle level punch with your right eagle hand, swinging down widely from overhead and sharply rapping his punching arm or hand. Keep the elbow fixed, immediately rotate your forearm, and snap the elbow for an upward thrust.

Alternatively, apply your blocking hand as shown in the lower photos to strike his thigh and weaken his will to continue the attack.



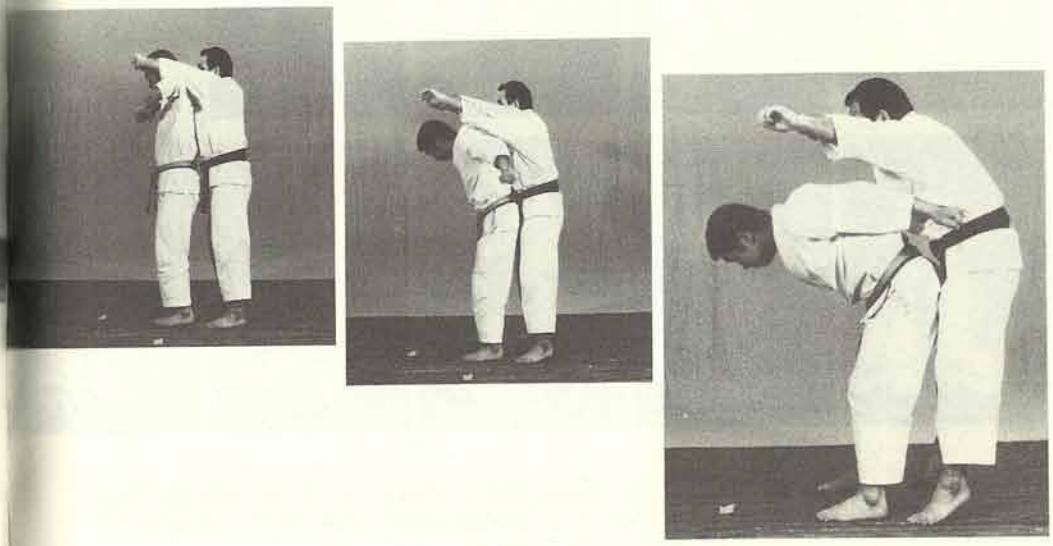
7. Movement 41. Against a face attack, jump toward your assailant and use your wrist to push aside his punching arm from the inside. Immediately counterattack with your left fist to the side of his body. If he kicks, shift your left foot back and block the kick at the lower level while rotating your hips. If there is a second attacker to your rear, follow through with a left elbow strike to his jaw.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

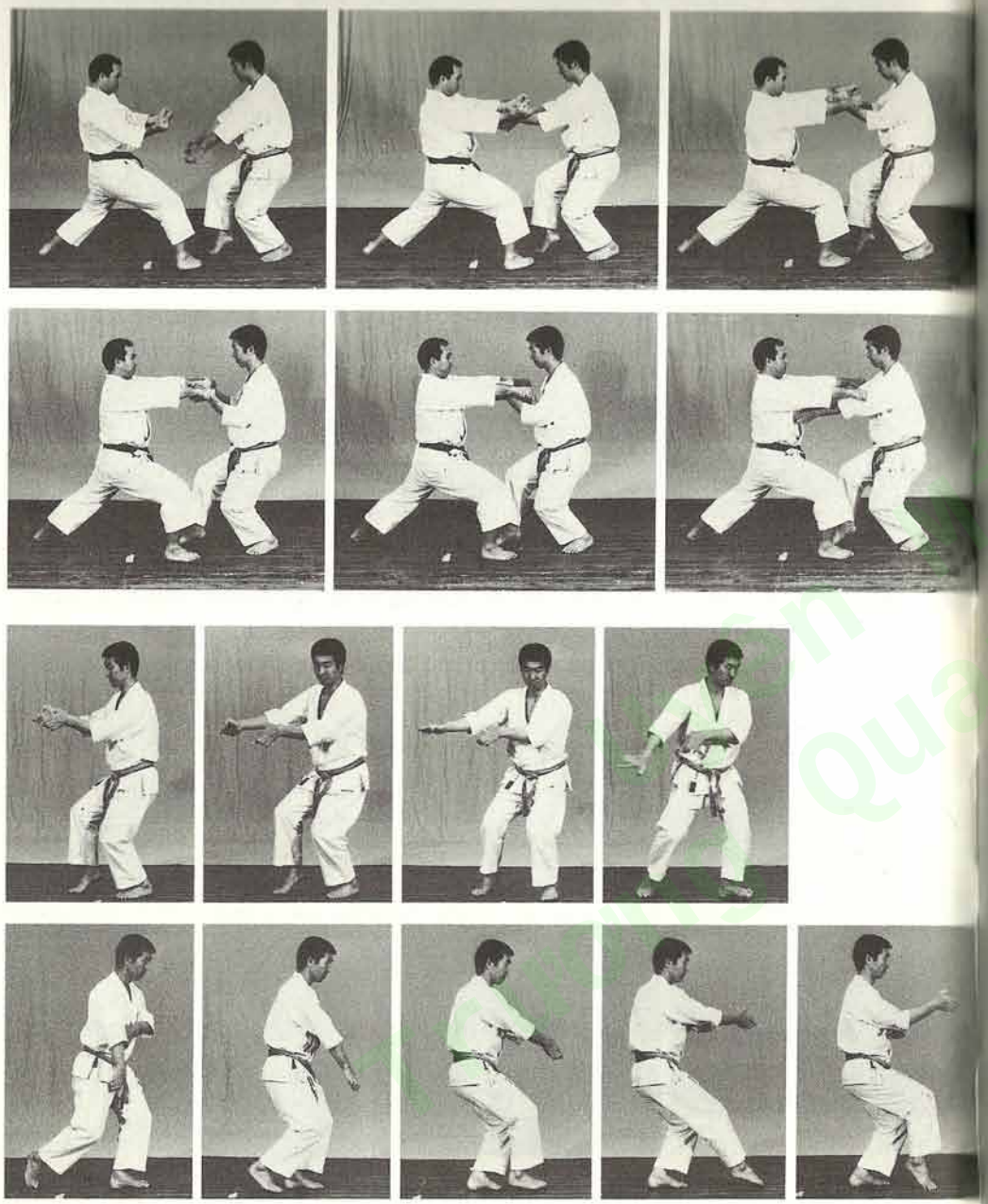


9. Movement 53. Upper and lower photo sequences show two ways to free a captured wrist and retaliate.

8. Movement 56. When bear hugged from the rear, raise your elbows horizontally, bend forward, and thrust your buttocks backward into your attacker's groin. Follow through with a two-fisted counterattack to the sides of his body. If something more is needed, step sideways with one foot, turn with strong rotation of the hips, and knock him off balance.



Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

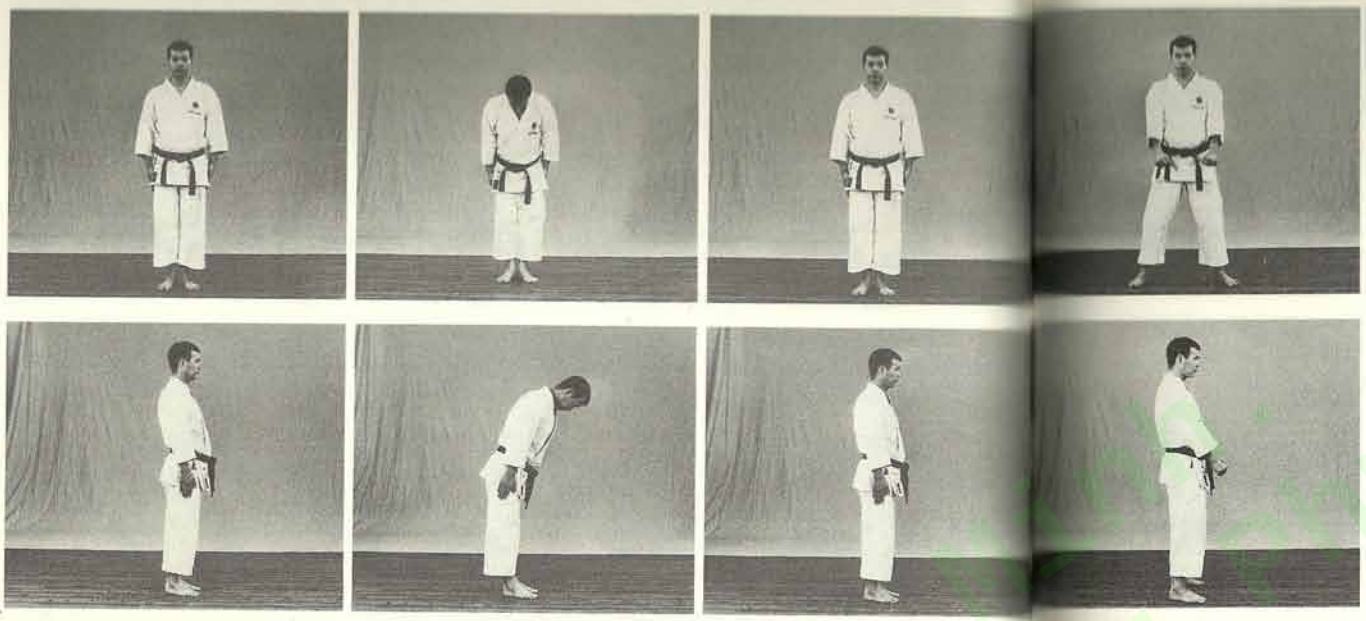


10. Movements 60/62. Block a two-fisted punch to the midsection with chicken-head wrists from inside upward, then counter with both one-finger spear hands. Study this technique from all angles and learn to turn rapidly.

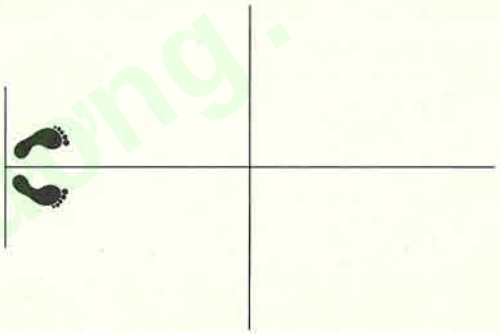
Gojūshiho Shō

Trần Quang Phương.

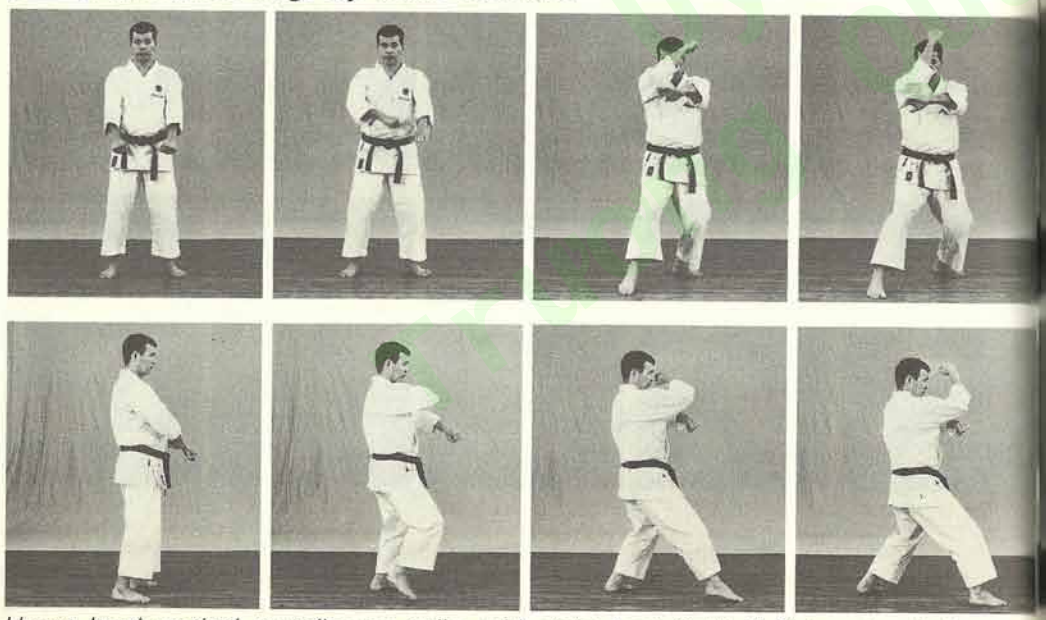
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

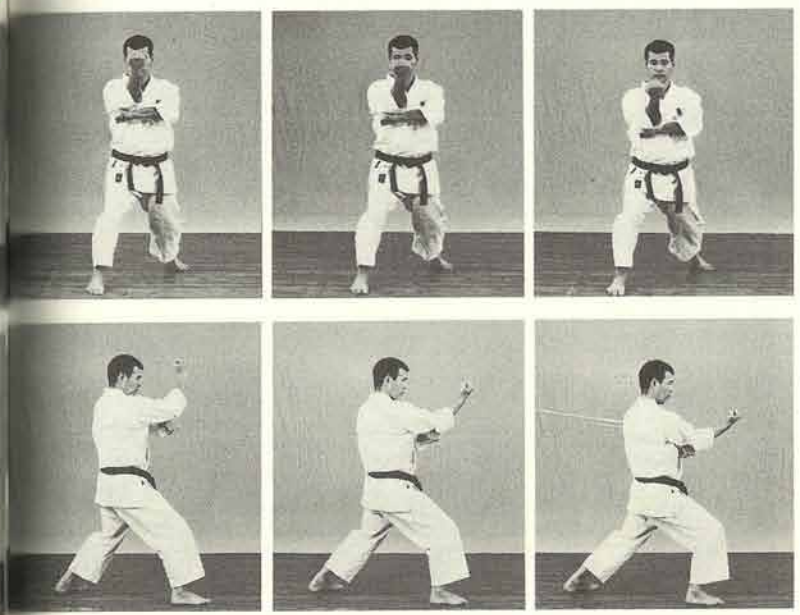


Embusen



1 *Migi uraken jōdan tate mawashi uchi Hidari ken migi hiji shita ni soeru*





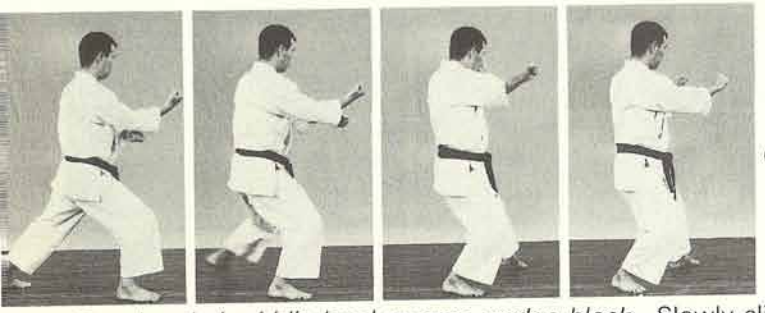
Migi zenkutsu-dachi

Upper level vertical roundhouse strike with right back-fist/Left fist under right elbow Finish hand and foot movements slowly and simultaneously.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

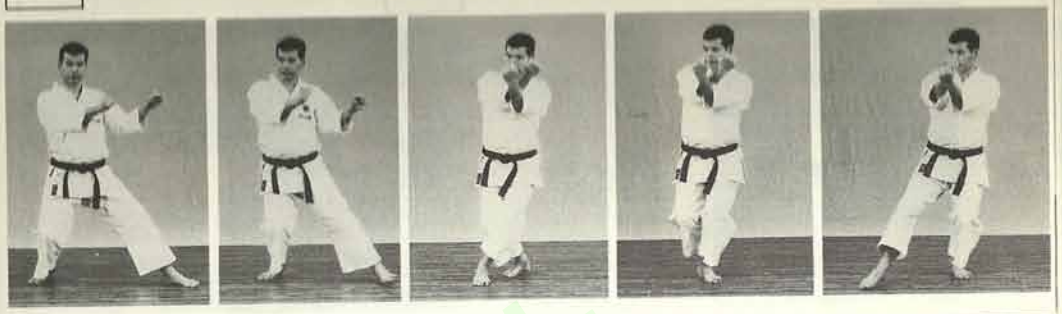
2 Ryō ken chūdan kakiwake uke

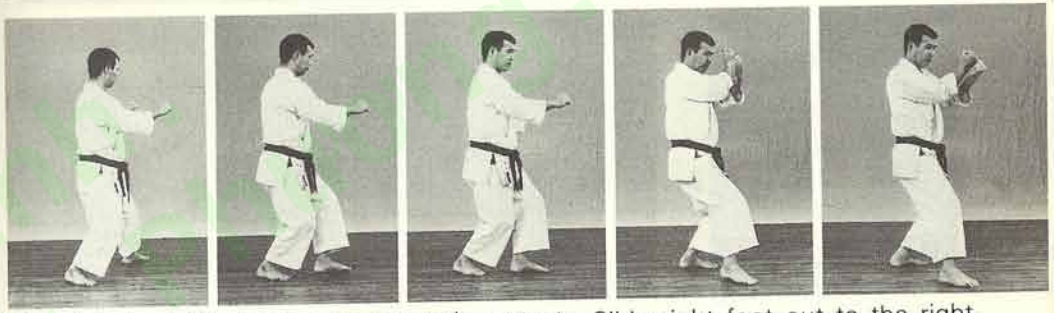
Migi kōkutsu-dachi



Two-handed middle level reverse wedge block Slowly slide left foot out to the left.

3 Ryō ken chūdan kakiwake uke

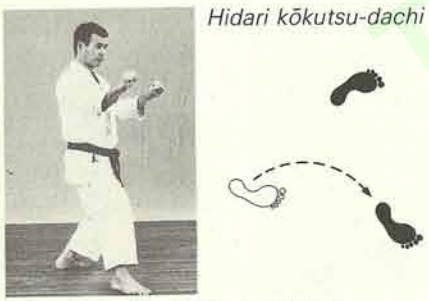




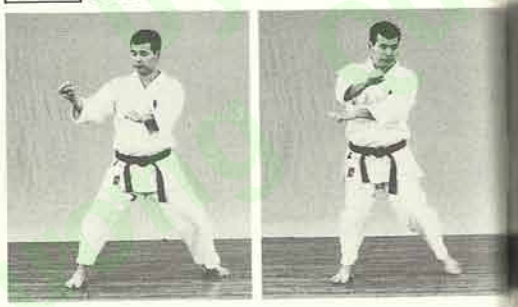
Two-fisted middle level reverse wedge block Slide right foot out to the right.

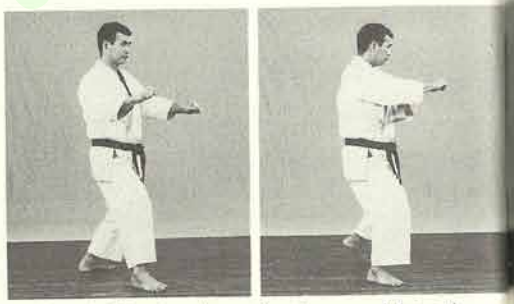
4 Hidari chūdan tate shutō uke

Hidari kōkutsu-dachi

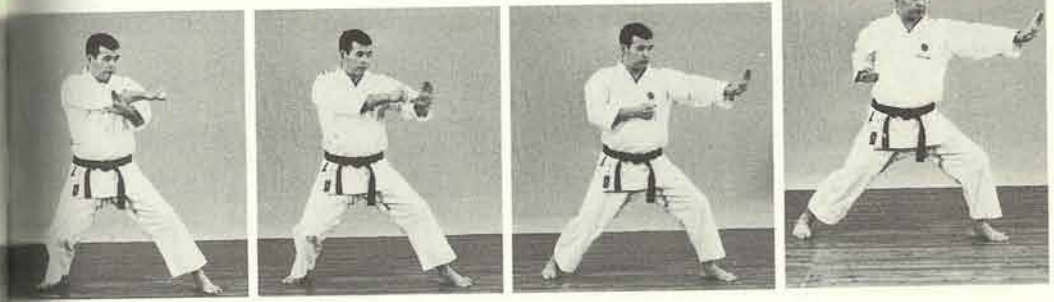


Movement 3 is done slowly.

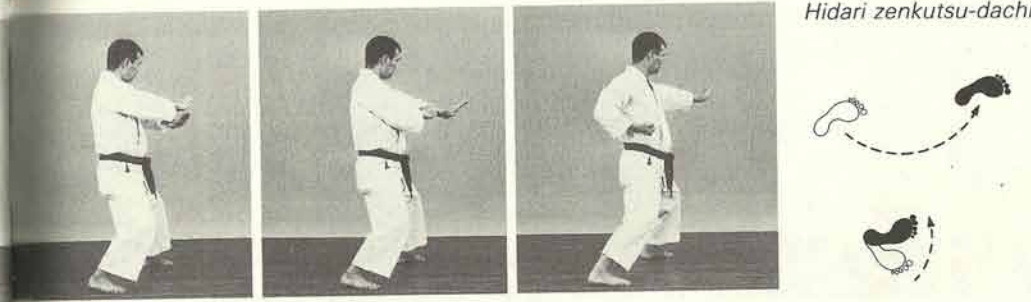




Left middle level vertical sword hand block Slowly slide left foot to the left.



Hidari zenkutsu-dachi



Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

5 Migi chūdan gyaku-zuki

Right middle level reverse punch

6 Hidari chūdan oi-zuki

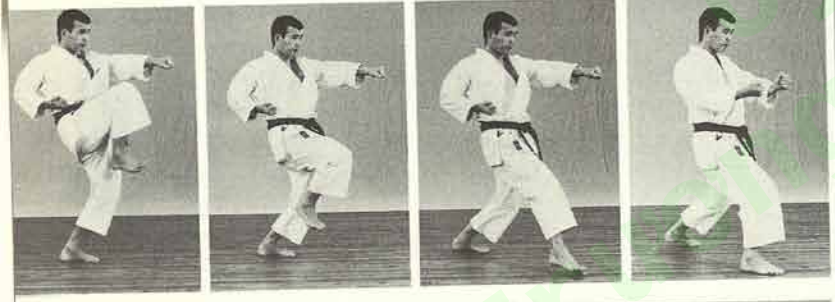
Left middle level lunge punch Movements 5 and 6 are alternate punches.

7 Migi chūdan mae-geri

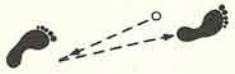
Right middle level front kick

Hidari ashi-dachi

8 Migi chūdan oi-zuki

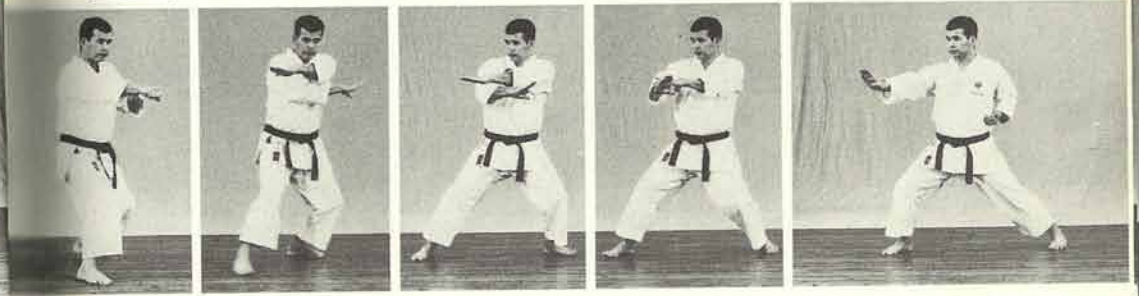


Migi zenkutsu-dachi

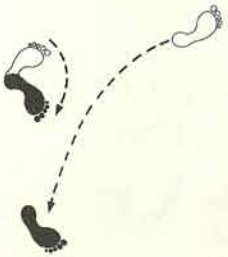


Right middle level lunge punch Execute Movements 7 and 8 without a pause.

9 Migi chūdan tate shutō uke



Migi zenkutsu-dachi



Right middle level vertical sword hand block Slowly slide right foot out to the right.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

10 Hidari chūdan gyaku-zuki

Left middle level reverse punch

11 Migi chūdan oi-zuki

Right middle level lunge punch Movements 10 and 11 are alternate punches.

12 Hidari chūdan mae-geri

Migi ashi-dachi

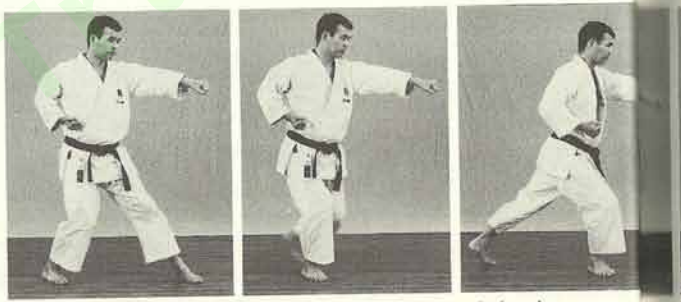
Left middle level front kick

13 Hidari chūdan oi-zuki

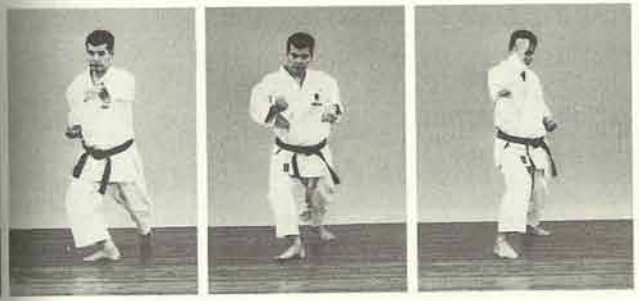
Left middle level lunge punch Execute Movements 12 and 13 without a pause.

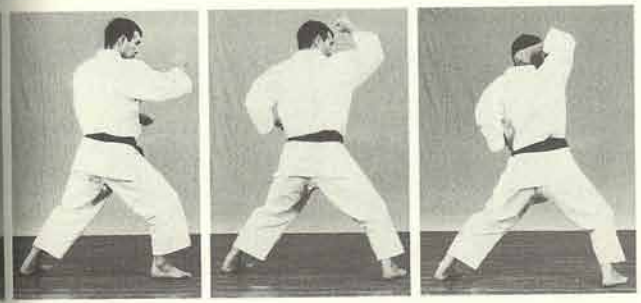
14 Migi tate empi uchi

Hidari zenkutsu-dachi



Right vertical elbow strike Pivot on right leg, pull left foot back and reverse direction.

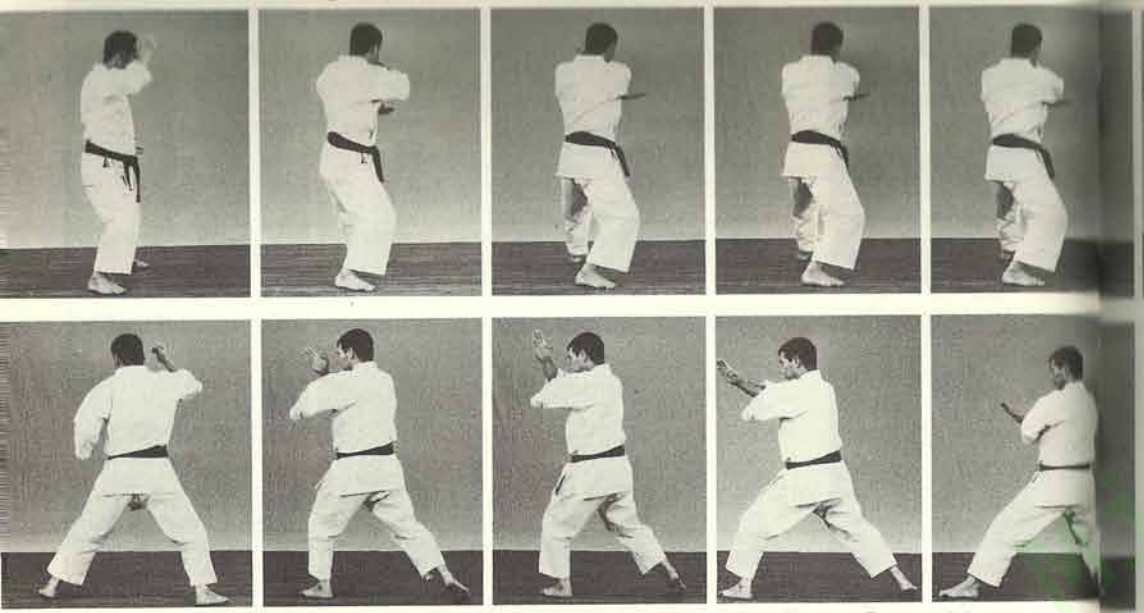




Migi zenkutsu-dachi

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

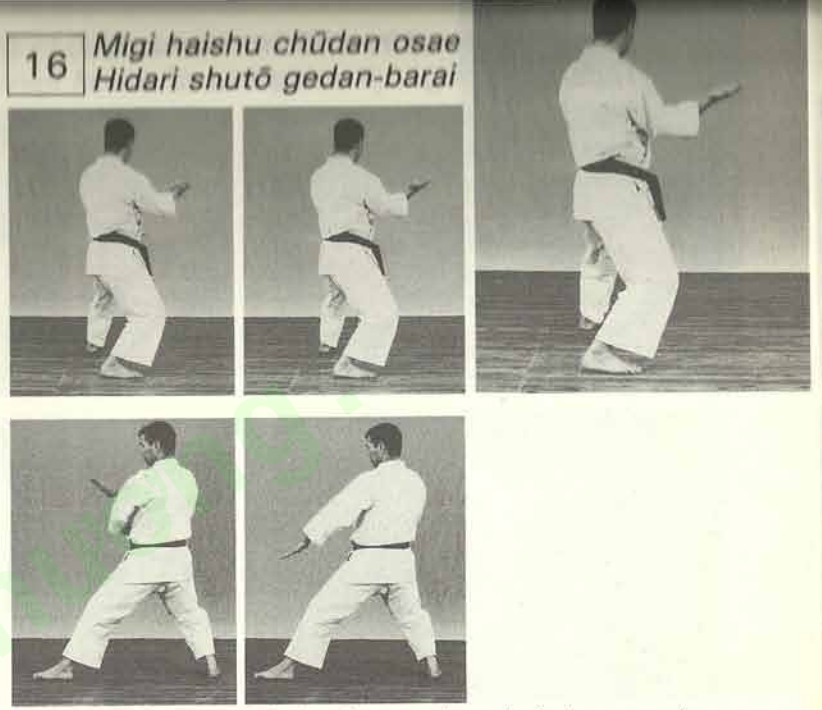
15 Migi shutō chūdan uke
Hidari te migi hiji shita ni soeru



Migi kōkutsu-dachi

Right middle level sword hand block/Left hand under right elbow Rotate hips to the left. Execute slowly.

16 Migi haishu chūdan osae
Hidari shutō gedan-barai



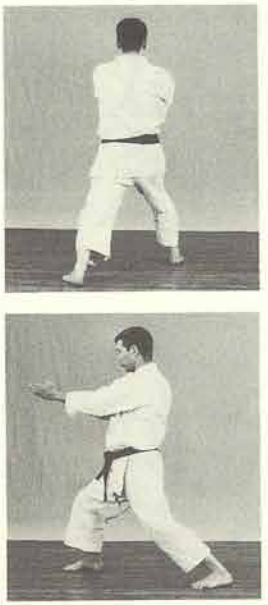
Right back-hand middle level press-down/Left downward sword hand block Move hands simultaneously but keep right elbow fixed and bring right forearm to the right.

17 Migi shihon nukite chūdan tate-zuki
Hidari shō migi hiji uchigawa ni soeru

Migi zenkutsu-dachi

Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Movements 17, 18 and 19 are straight thrusts with the hands moving as if being rubbed against each other.

18 Hidari shihon nukite chūdan tate-zuki
Migi shō hidari hiji uchigawa ni soeru



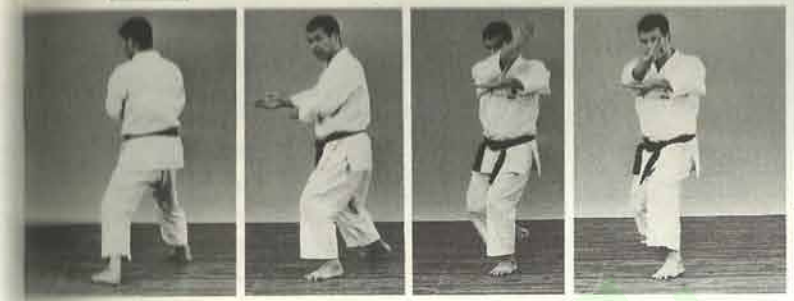
Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

19 Migi shihon nukite chūdan tate-zuki
Hidari shō migi hiji uchigawa ni soeru

Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow

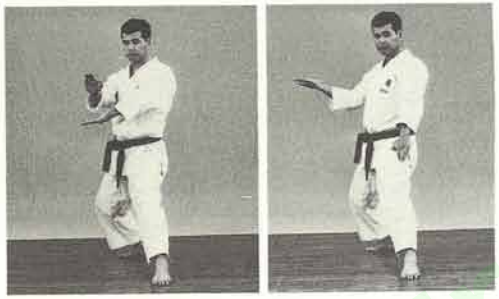
20 Migi shutō chūdan uke
Hidari te migi hiji shita ni soeru

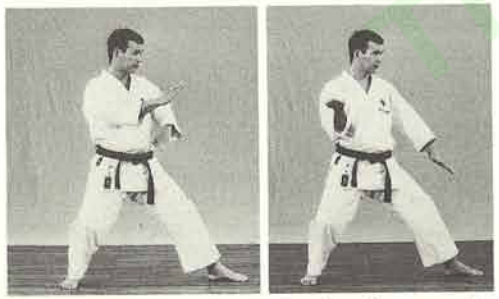


Migi kōkutsu-dachi

Right middle level sword hand block/Left hand under right elbow Slowly rotate hips to the left to reverse direction.

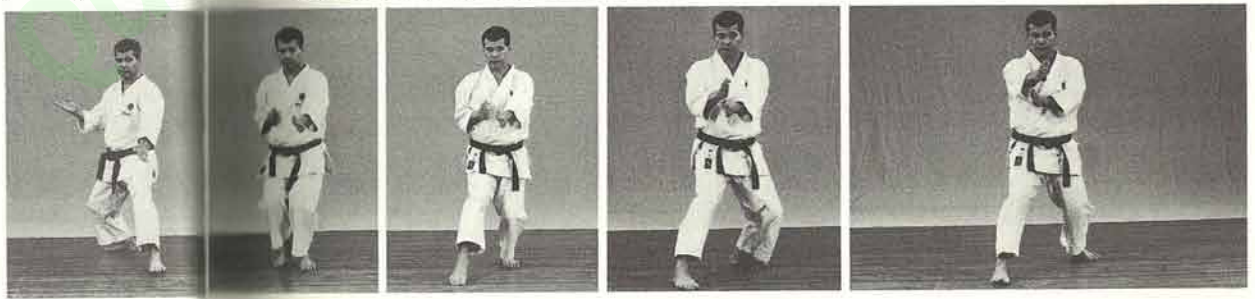
21 Migi haishu chūdan osae
Hidari shutō gedan-barai





Right back-hand middle level press-down/Left sword hand downward block Move both hands simultaneously.

22 Migi shihon nukite chūdan tate-zuki
Hidari te migi hiji uchigawa ni soeru

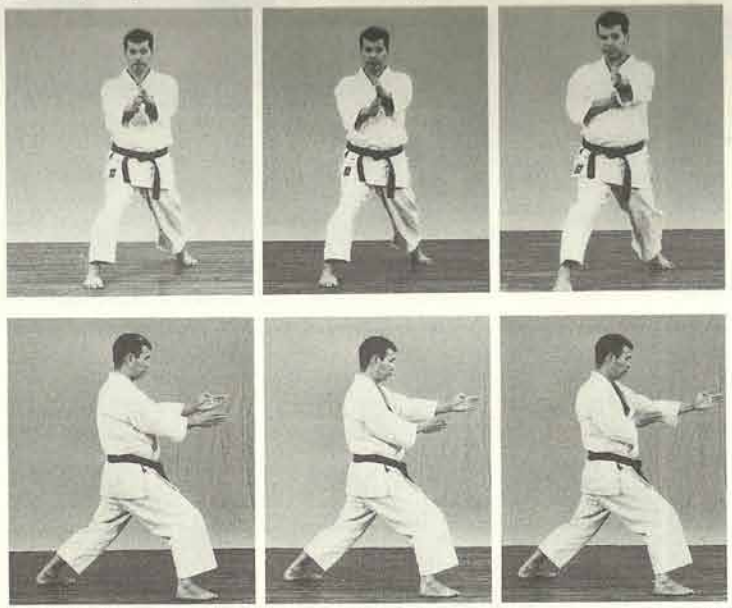


Migi zenkutsu-dachi

Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow

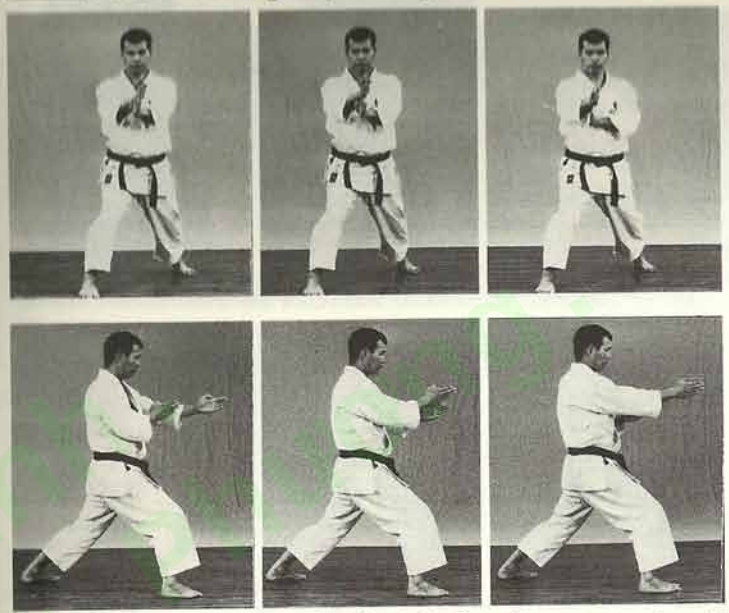
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

23 *Hidari shihon nukite chūdan tate-zuki*
Migi te hidari hiji uchigawa ni soeru



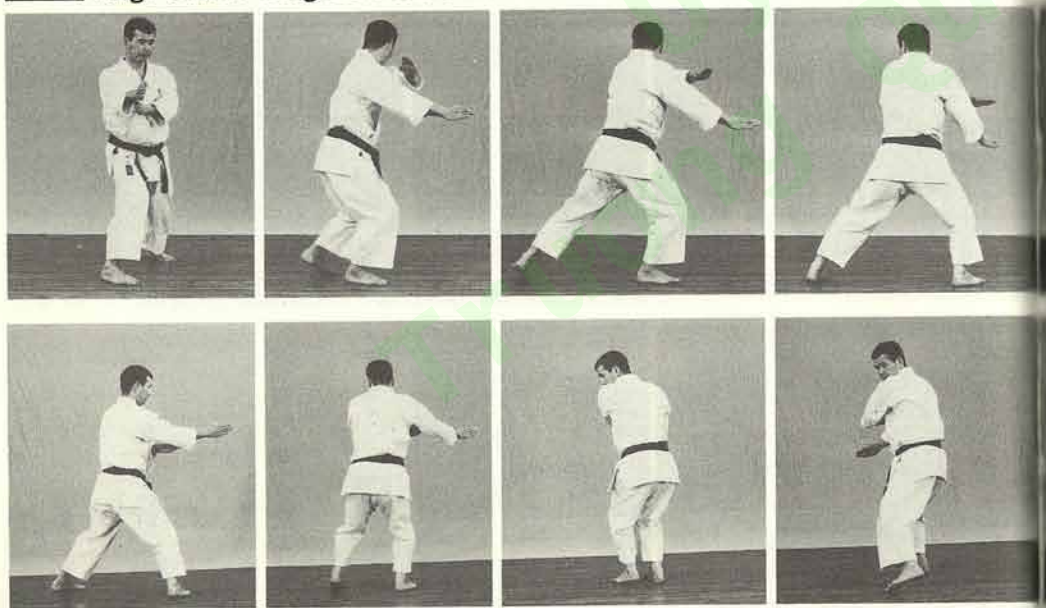
Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

24 *Migi shihon nukite chūdan tate-zuki*
Hidari te migi hiji uchigawa ni soeru

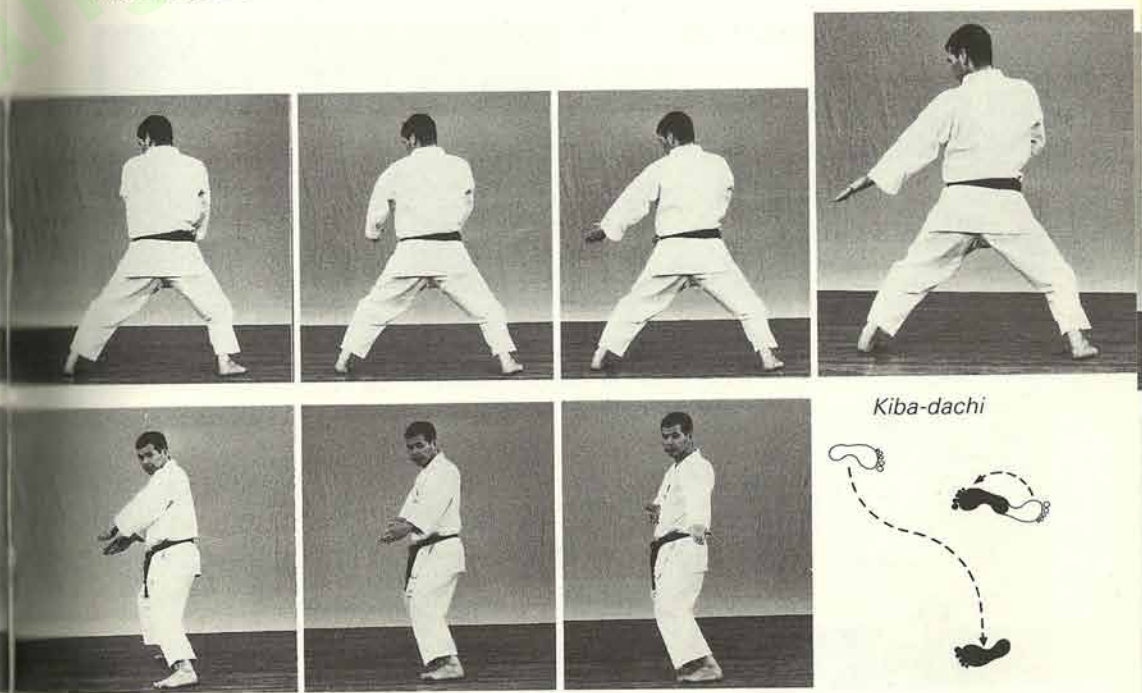


Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Execute Movements 23 and 24 continuously, moving hands as if rubbing them together.

25 *Hidari haitō sahō gedan uke*
Migi shutō suigetsu mae kamae



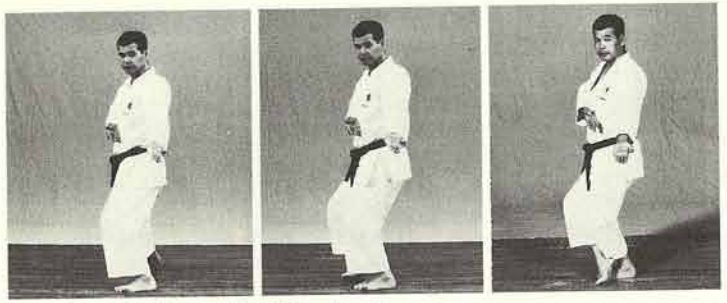
Downward block to left side with left ridge hand/Right sword hand in front of solar plexus kamae With right leg as pivot, rotate hips to the left.



Kiba-dachi

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

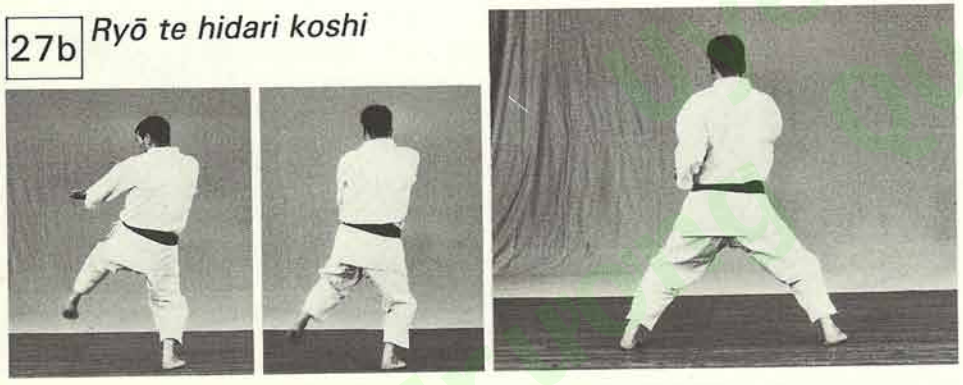
26 *Ryō te sono mama*



Hidari ashi mae ni migi ashi o kōsa

Hands as before Do this slowly.

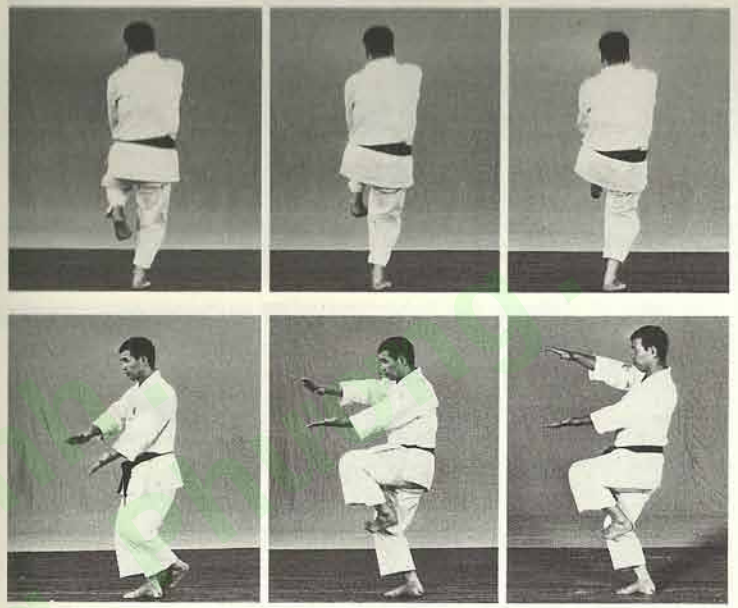
27b *Ryō te hidari koshi*



Kiba-dachi

Both fists at left side Bring left foot down strongly to the left, at the same time pull both fists strongly to left hip.

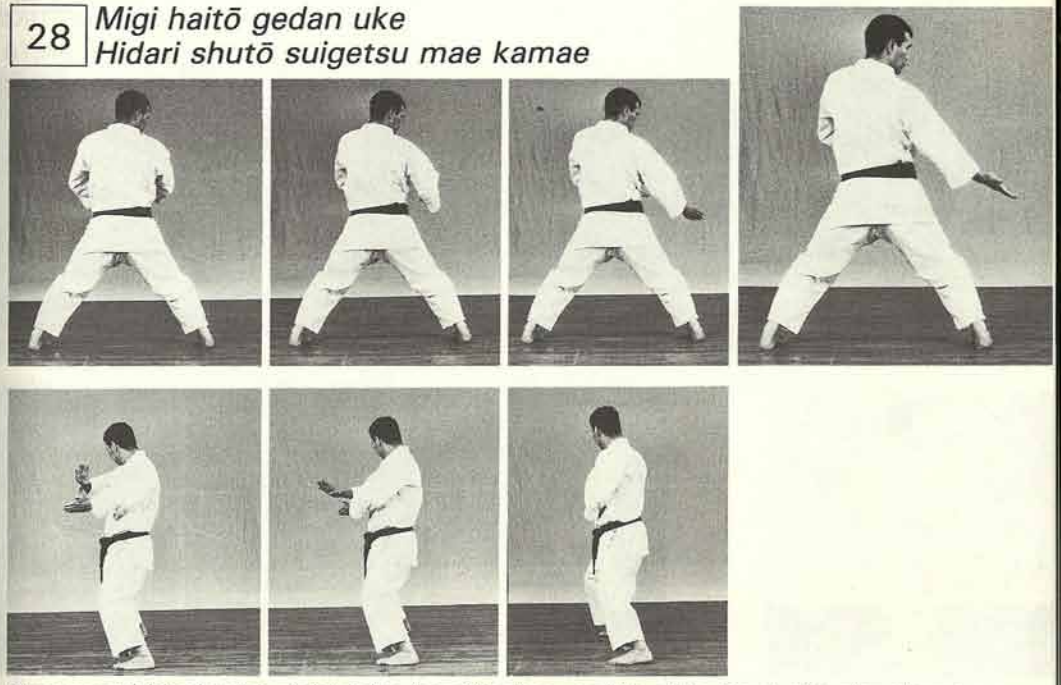
27a *Ryō shō awase chūdan bō uke*



Migi ashi-dachi

Middle level stick block with both hands Raise left knee in front of chest. Back of right hand upward, back of left hand downward.

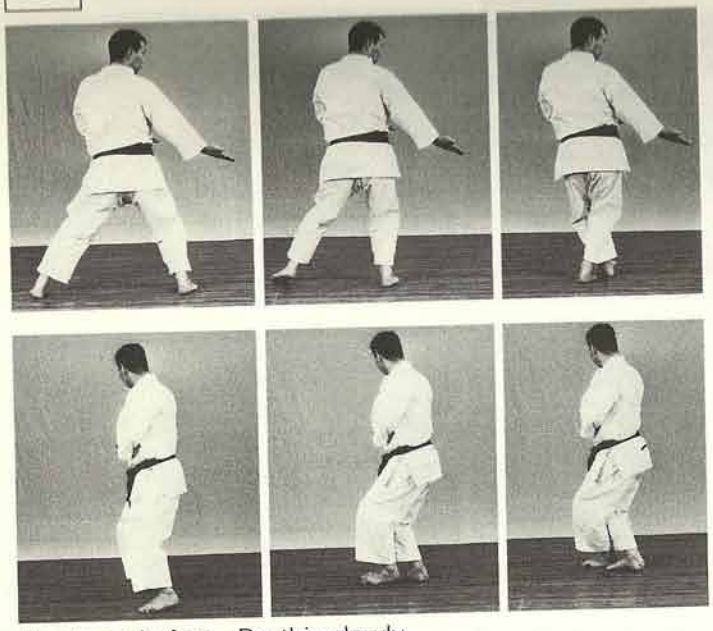
28 *Migi haitō gedan uke Hidari shutō suigetsu mae kamae*



Downward block with right ridge hand/Left sword hand in front of solar plexus kamae Execute the block to the right side.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

29 Ryō te sono mama



Migi ashi mae ni hidari ashi o kōsa

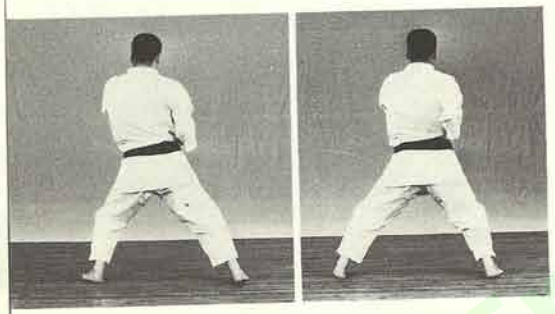
Hands as before Do this slowly.

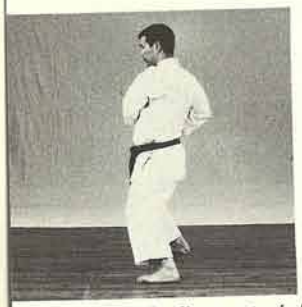
30a Ryō shō awase chūdan bō uke

30b Ryō ken migi koshi

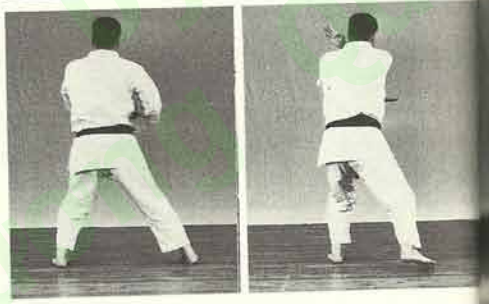
Middle level stick block with both hands

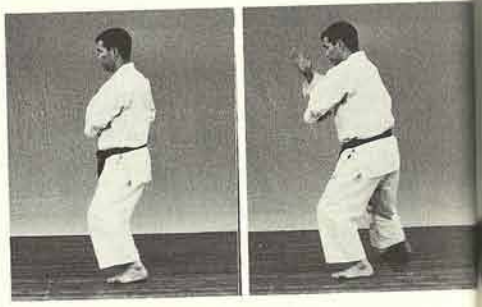
31 Migi shutō chūdan uke Hidari te migi hiji shita ni soeru



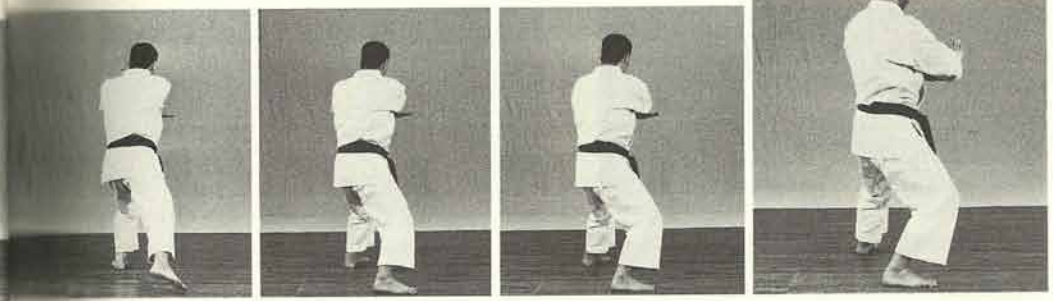


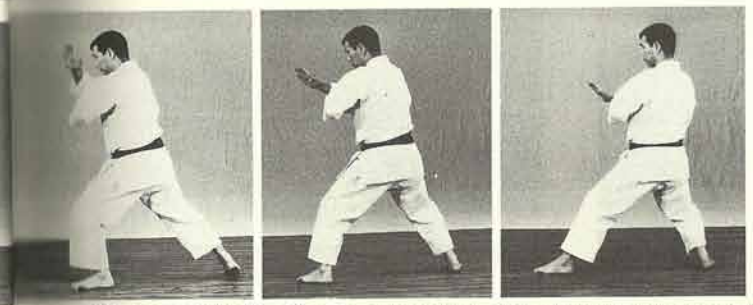
Kiba-dachi



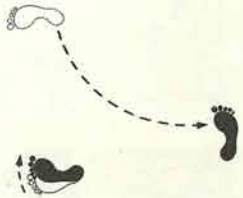


Both fists at right side Same as Movement 27. Movements 29 and 30 are continuous.





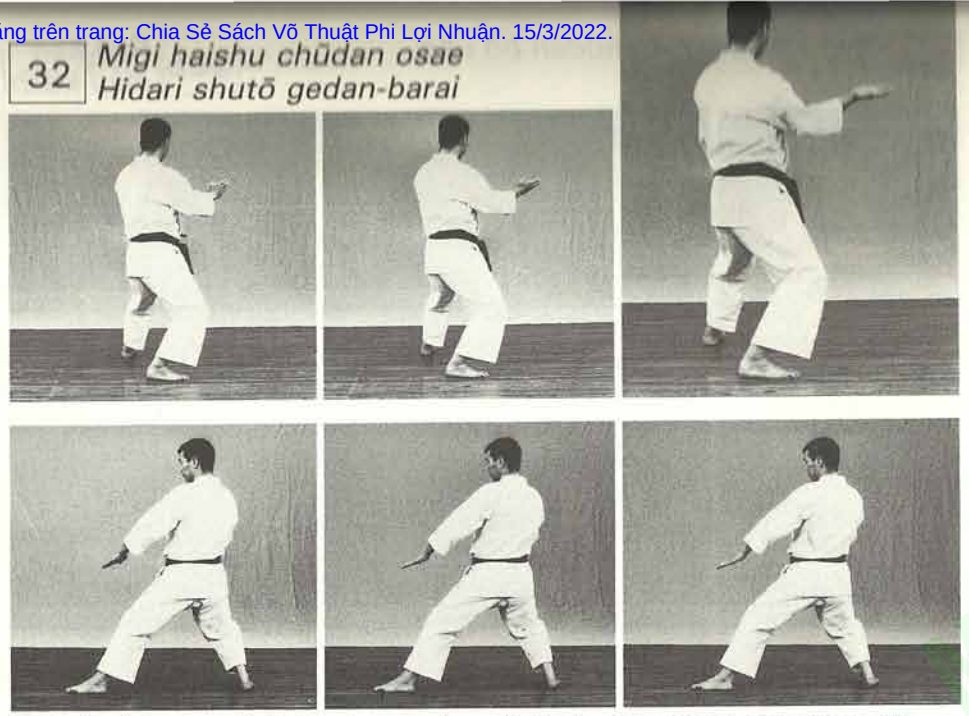
Migi kōkutsu-dachi



Right middle level sword hand block/Left hand under right elbow With left leg as pivot, pull right foot backward. Execute slowly.

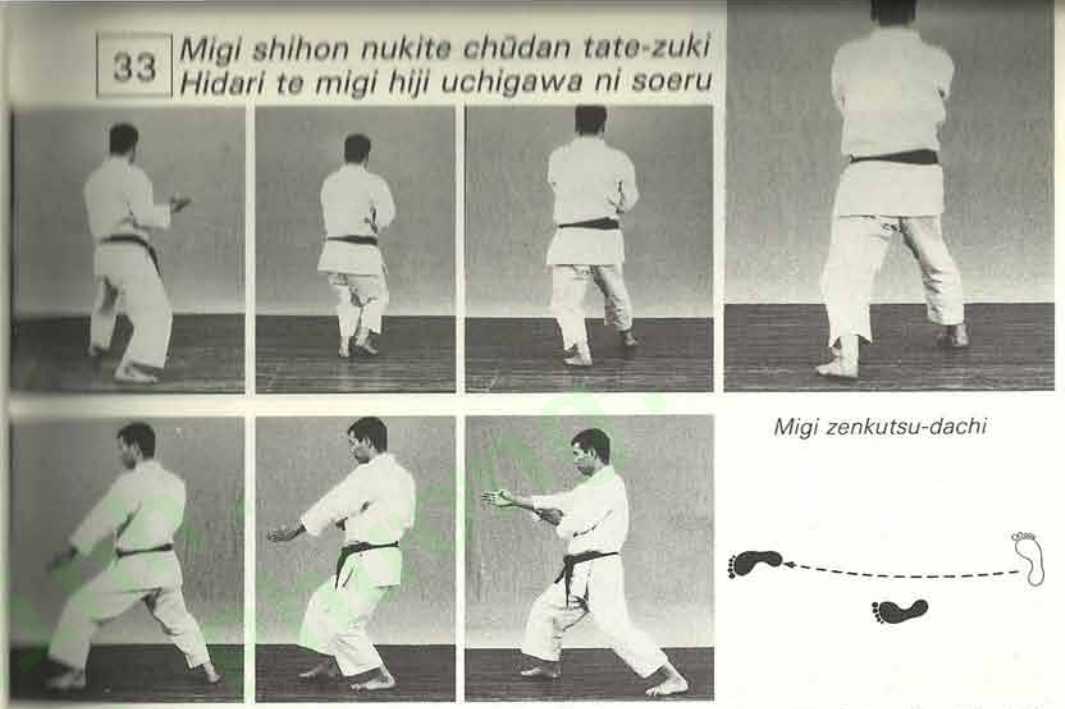
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

32 Migi haishu chūdan osae
Hidari shutō gedan-barai



Right back-hand middle level press-down/Left downward sword hand block

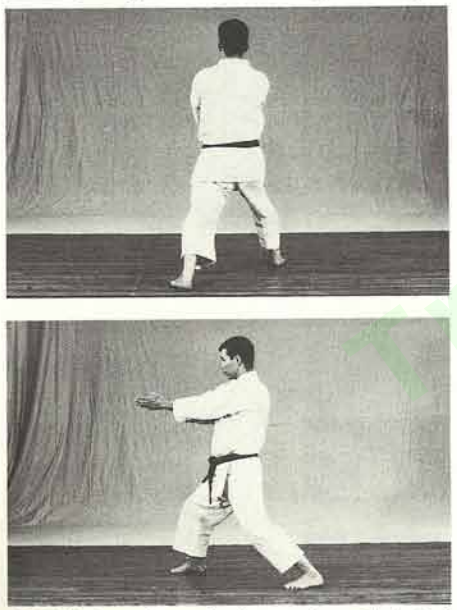
33 Migi shihon nukite chūdan tate-zuki
Hidari te migi hiji uchigawa ni soeru



Migi zenkutsu-dachi

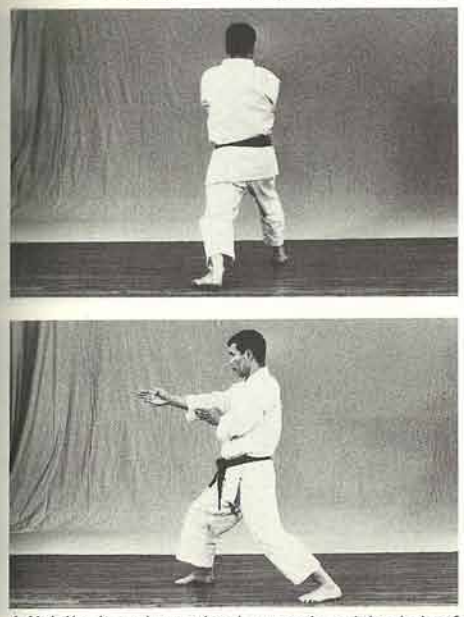
Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Slide right foot a step forward.

34 Hidari shihon nukite chūdan tate-zuki
Migi te hidari hiji uchigawa ni soeru



Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

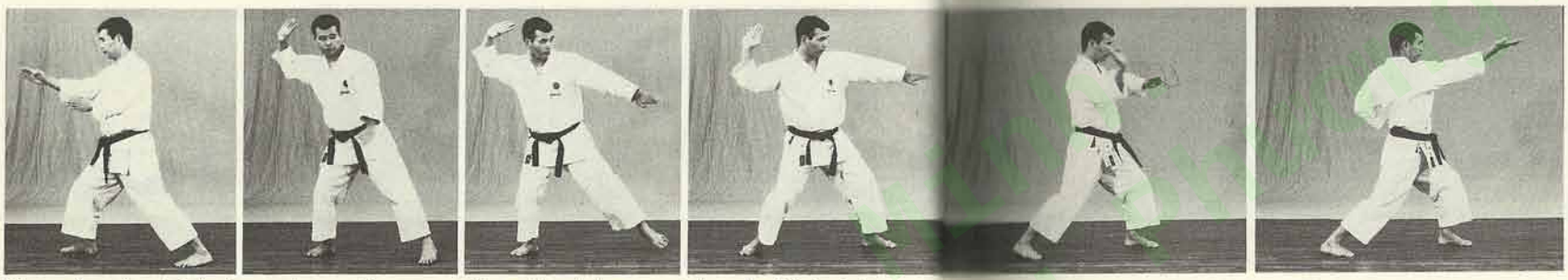
35 Migi shihon nukite chūdan tate-zuki
Hidari te migi hiji uchigawa ni soeru



Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Movements 33–35 are continuous.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

36 *Migi shutō jōdan soto mawashi uchi*



Hidari zenkutsu-dachi

Upper level outside-inward roundhouse strike with right sword hand With right leg as pivot, rotate hips to the left and reverse direction.

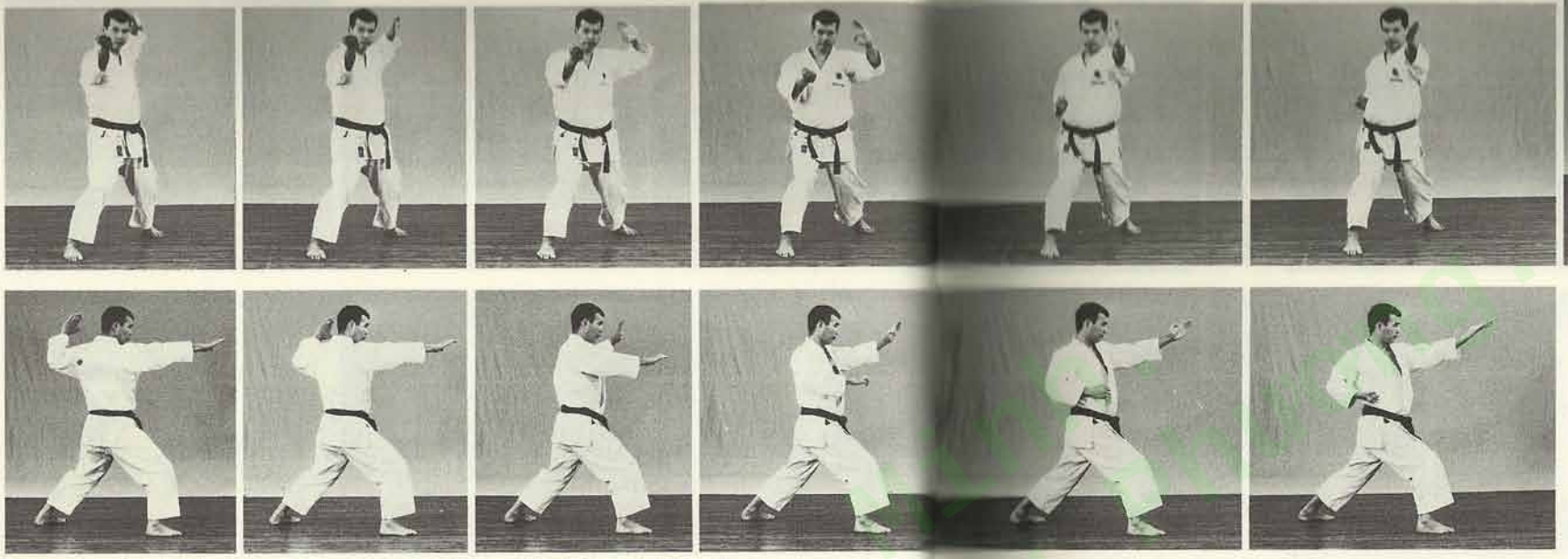
37 *Migi shutō jōdan uchi mawashi uchi*

Migi zenkutsu-dachi

Upper level inside-outward roundhouse strike with right sword hand Slide right foot a step forward. Rotate forearm while keeping elbow in a fixed position. Move hands and feet at the same time, gradually increasing power.

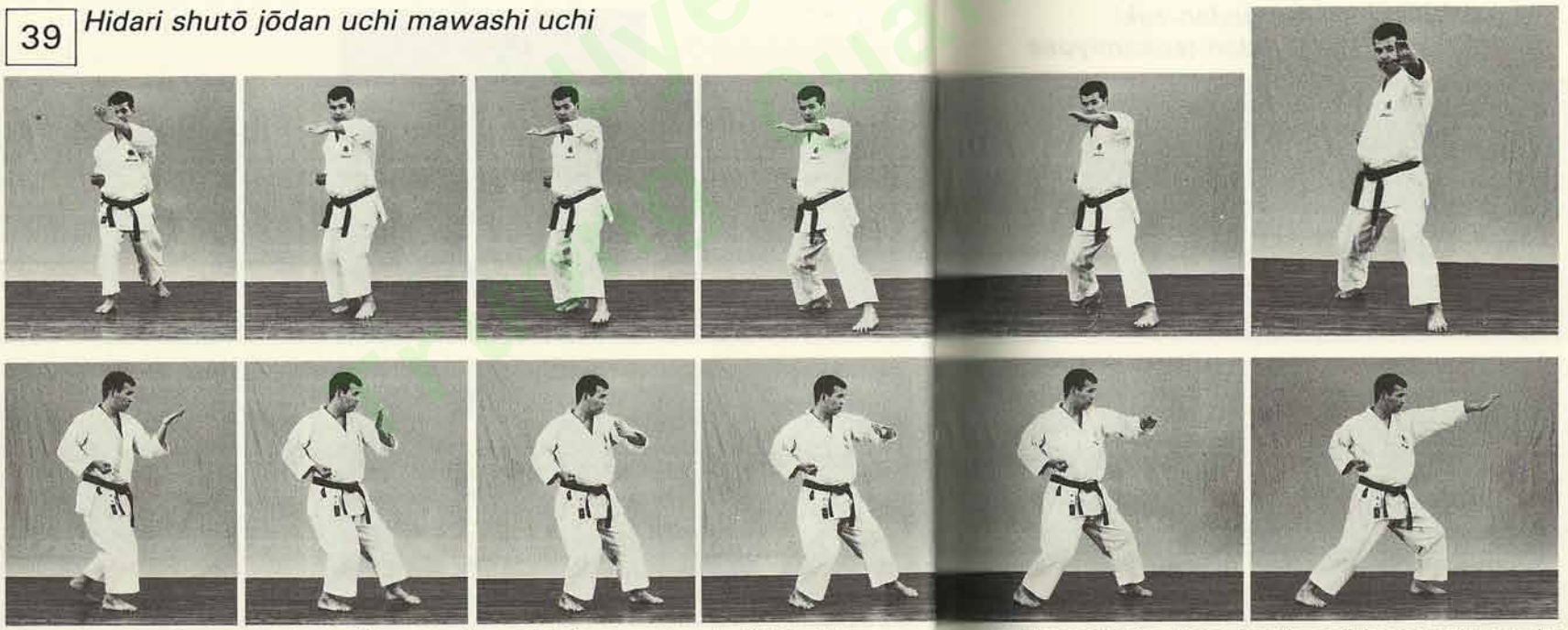
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

38 *Hidari shutō jōdan soto mawashi uchi*



Upper level outside-inward roundhouse strike with left sword hand

39 *Hidari shutō jōdan uchi mawashi uchi*

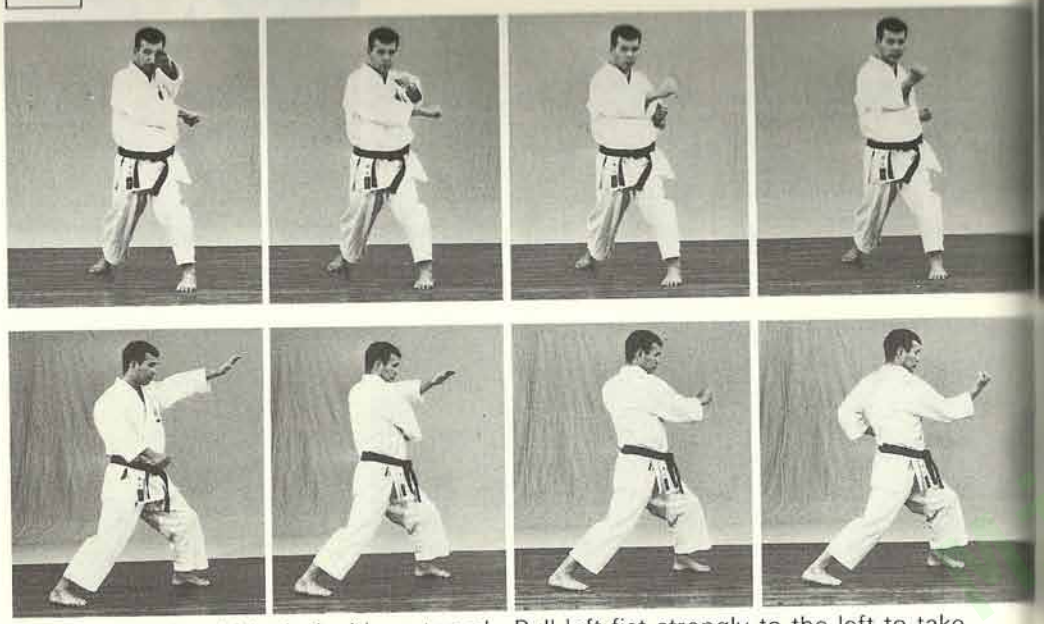


Upper level inside-outward roundhouse strike with left sword hand While sliding left foot forward into the stance, strike to the front, rotating the forearm. Keep the elbow stable. Move hands and feet slowly, gradually increasing power.

Hidari zenkutsu-dachi

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

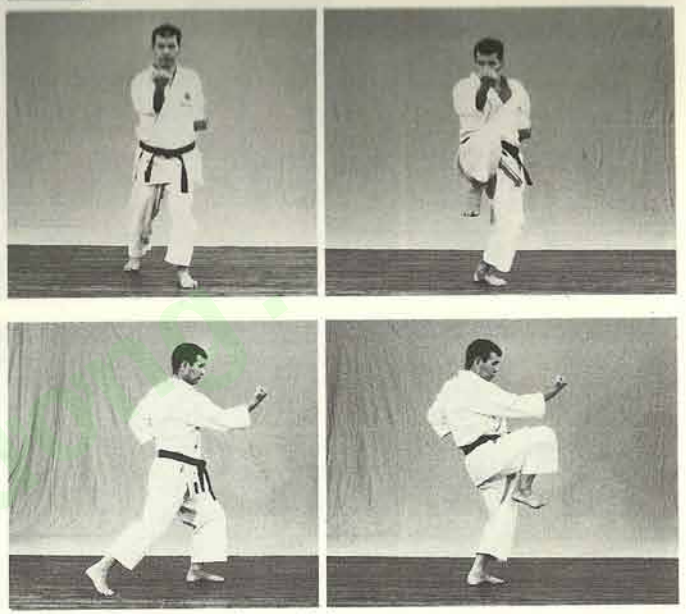
40 Migi chūdan uchi uke



Right middle level block, inside-outward the reverse half-front-facing position.

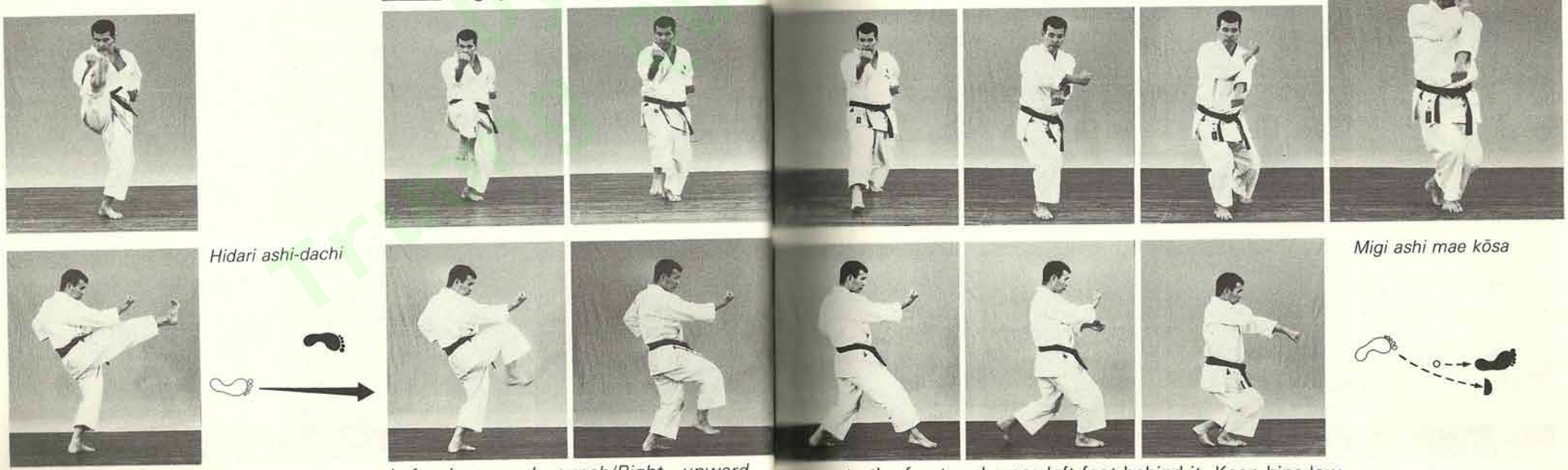
Pull left fist strongly to the left to take

41 Migi chūdan mae-geri



Right middle level front kick

42 Hidari gedan-zuki
Migi jōdan tsukamiyose



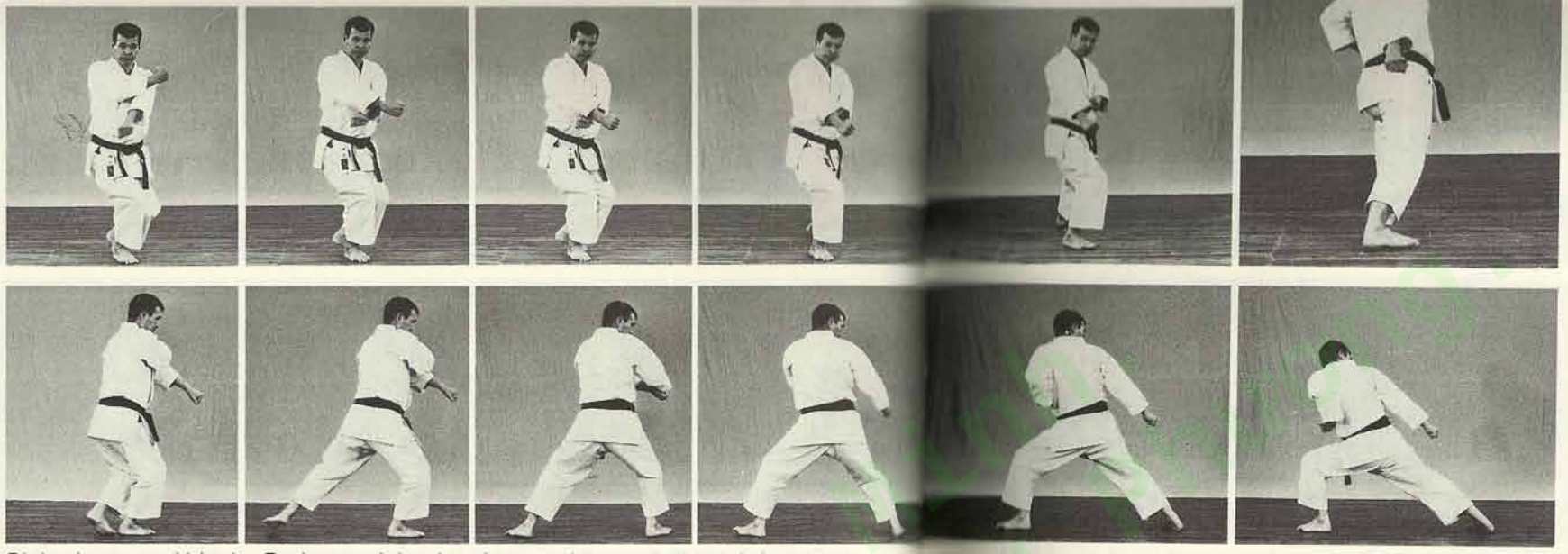
Hidari ashi-dachi

Left downward punch/Right upward grasp-pull Bring the kicking foot down to the front and cross left foot behind it. Keep hips low.

Migi ashi mae kōsa

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

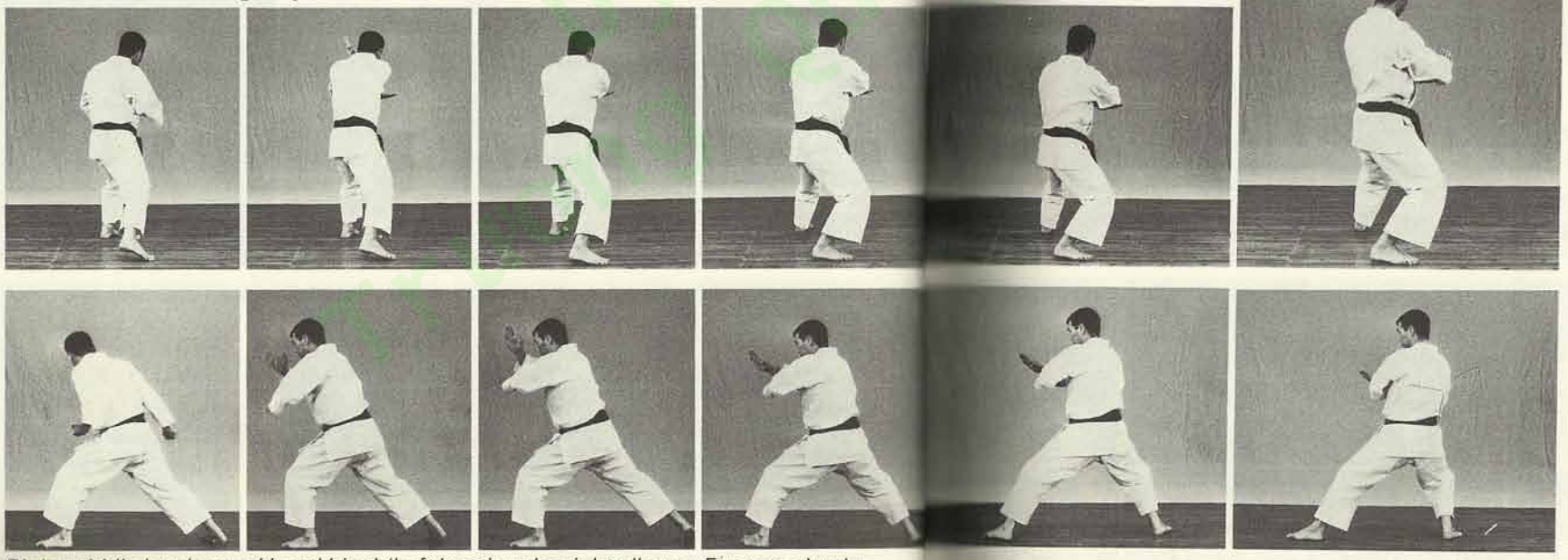
43 *Migi gedan-barai*



Hidari zenkutsu-dachi

Right downward block Facing straight ahead, rotate hips and slide left foot back. Lean torso slightly toward left leg. Execute Movements 41–43 one after the other without pause.

44 *Migi shutō chūdan uke*
Hidari te migi hiji shita ni soeru

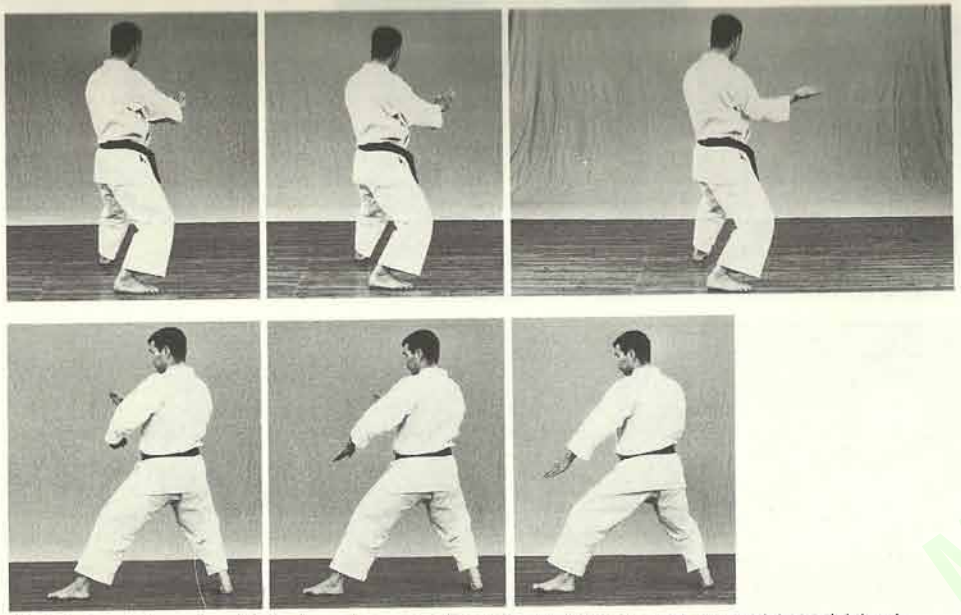


Migi kōkutsu-dachi

Right middle level sword hand block/Left hand under right elbow Execute slowly.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

45 Migi haishu chūdan osae / Hidari shutō gedan-barai

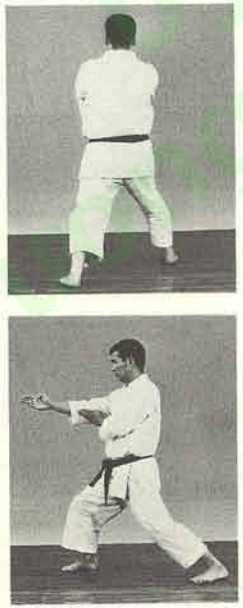


Right back-hand middle level press-down/Left downward sword hand block
Bring right forearm to the right with elbow in a fixed position. Move hands simultaneously.

47 Hidari shihon nukite chūdan tate-zuki/Migi te hidari hiji

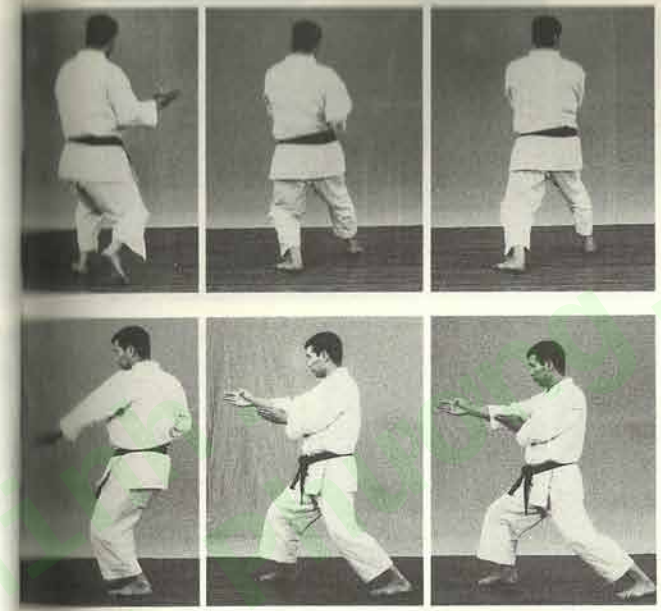
Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

48 Migi shihon nukite chūdan tate-zuki/Hidari te migi hiji



Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Execute 47–48 rapidly.

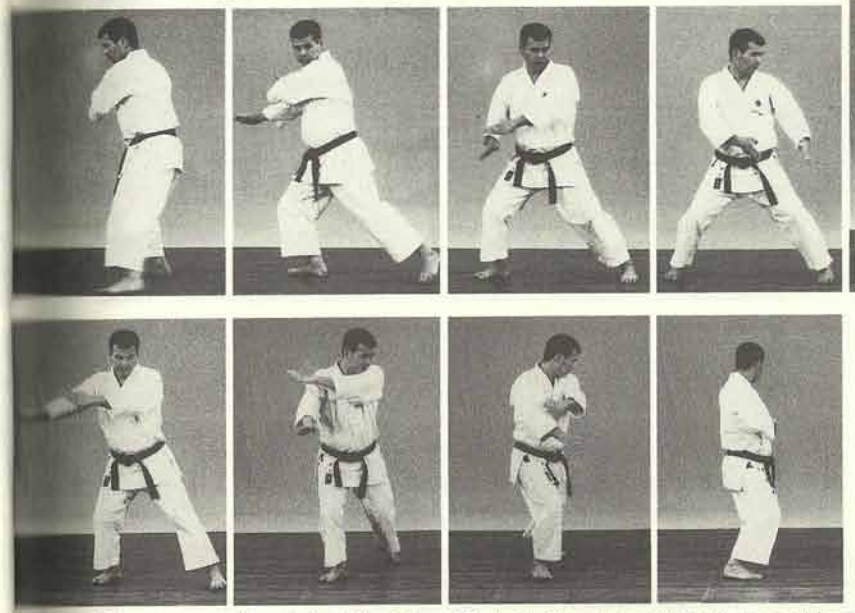
46 Migi shihon nukite chūdan tate-zuki / Hidari te migi hiji



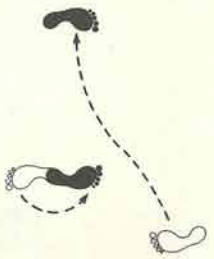
Migi zenkutsu-dachi

Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow

49 Hidari haitō sahō gedan uke / Migi shutō suigetsu mae kamae



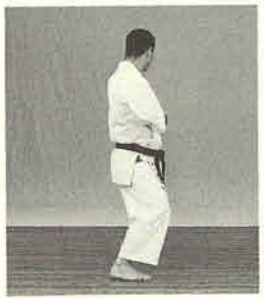
Kiba-dachi



Downward block to left side with left ridge hand/Right sword hand in front of solar plexus kamae

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

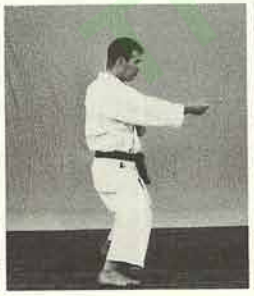
50 *Ryō te sono mama*



Hidari ashi mae ni migi ashi o kōsa

Hands as before

51b *Migi chūdan-zuki*



Kiba-dachi

Right middle level punch Stamp left foot down to the left, executing the punch at the same time. Movements 50 and 51 flow one into the other.

51a *Hidari tate shutō chūdan uchi uke*

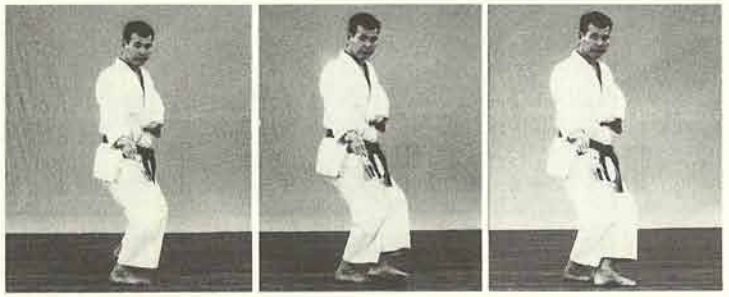
Left middle level vertical sword hand block, inside-outward Raise left knee in front of chest.

52 *Migi haitō uhō gedan uke*
Hidari shutō suigetsu mae kamae

Downward block to right side with right ridge hand/Left sword hand in front of solar plexus kamae

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

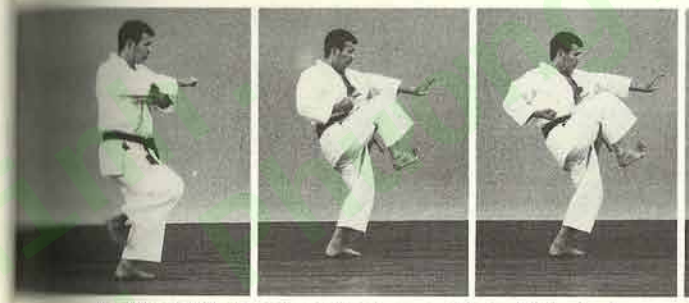
53 Ryō te soho mama



Migi ashi mae ni hidari ashi o kōsa

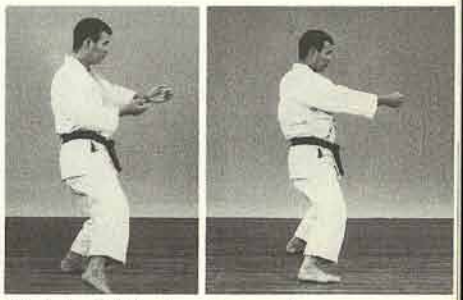
Hands as before

54a Hidari tate shutō chūdan uchi uke



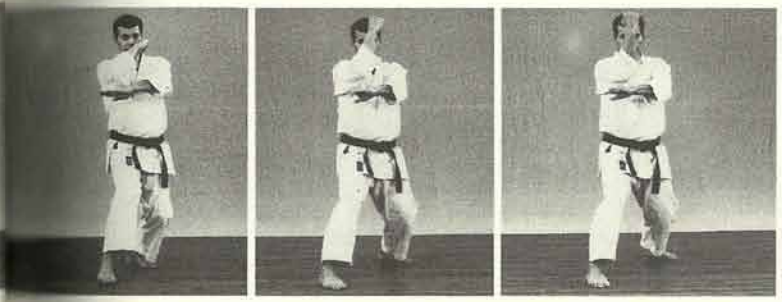
Left middle level vertical sword hand block, inside-outward Raise right knee in front of chest.

54b Migi chūdan-zuki

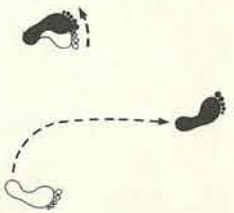


Right middle level punch
Stamp right foot down to the right, simultaneously executing

hiji shita ni soeru



Migi zenkutsu-dachi

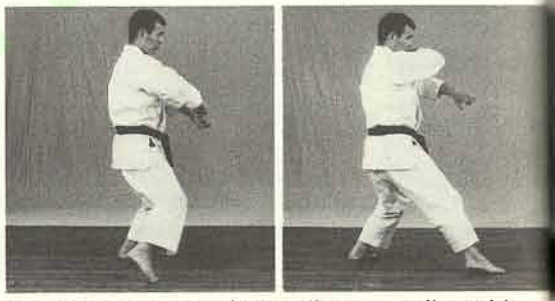


Slide right foot forward, moving hands and feet slowly and simultaneously.

55 Migi uraken jōdan tate mawashi uchi/Hidari ken migi

Kiba-dachi

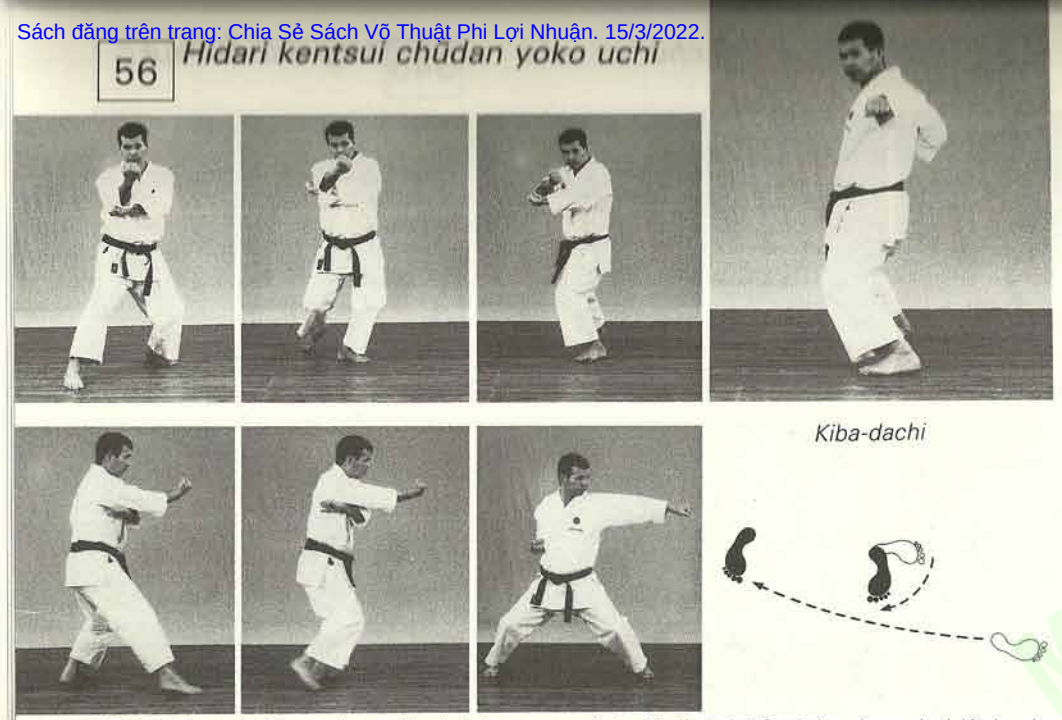
the punch. No pause between Movements 53 and 54.



Upper level vertical roundhouse strike with right back-fist/Left fist under right elbow

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

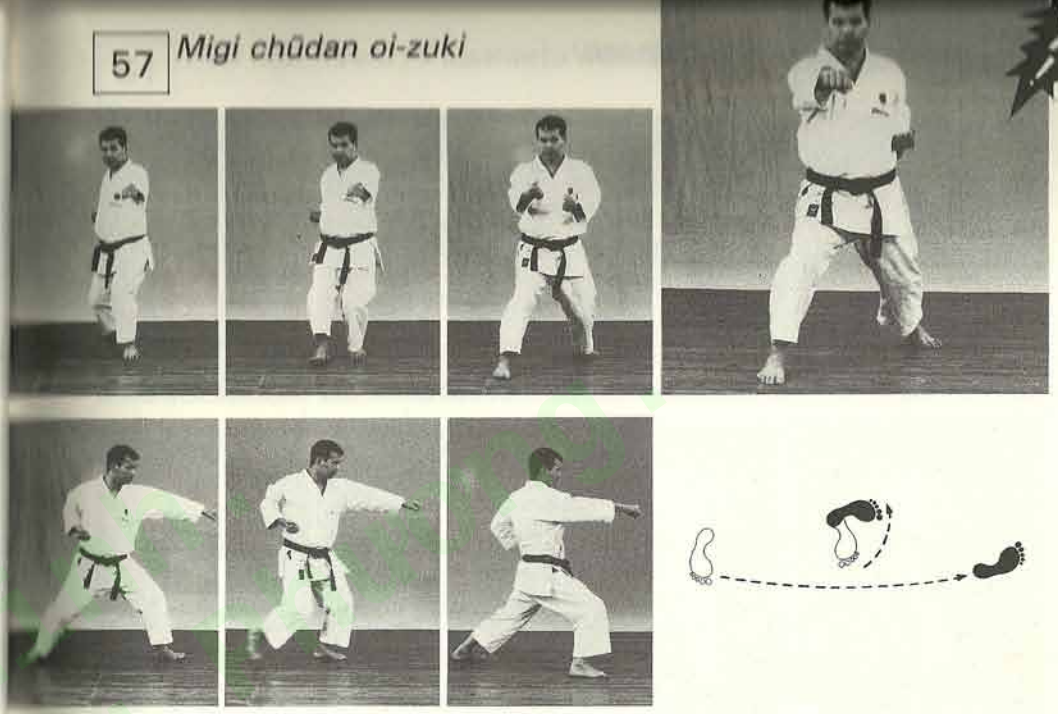
56 Hidari kentsui chūdan yoko uchi



Kiba-dachi

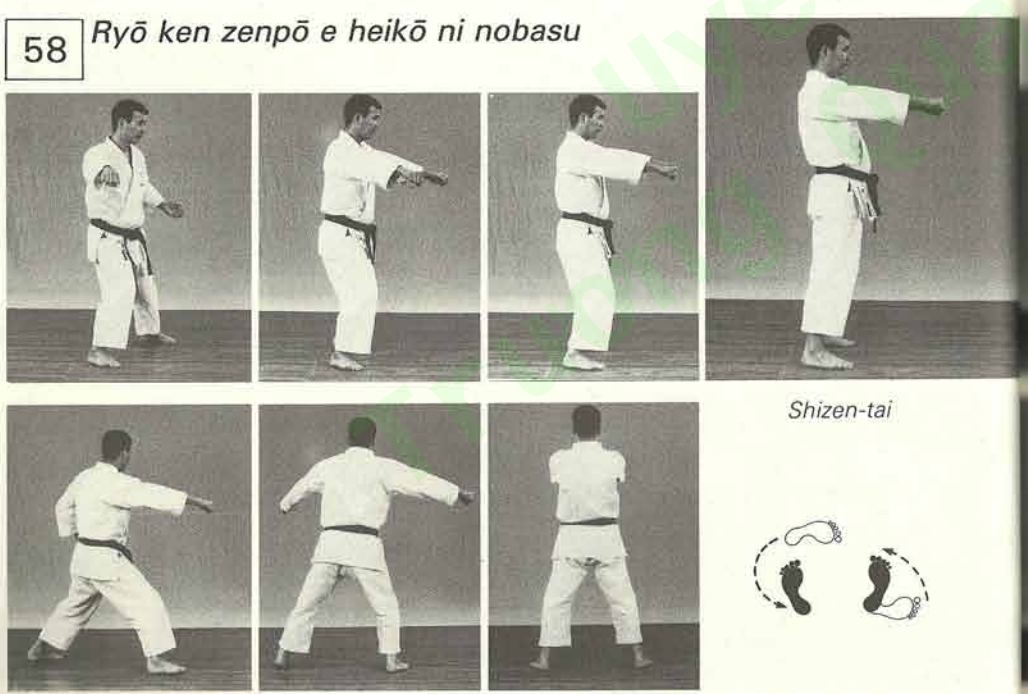
Middle level side strike with left hammer fist Pull right foot back and shift body direction.

57 Migi chūdan oi-zuki



Right middle level lunge punch

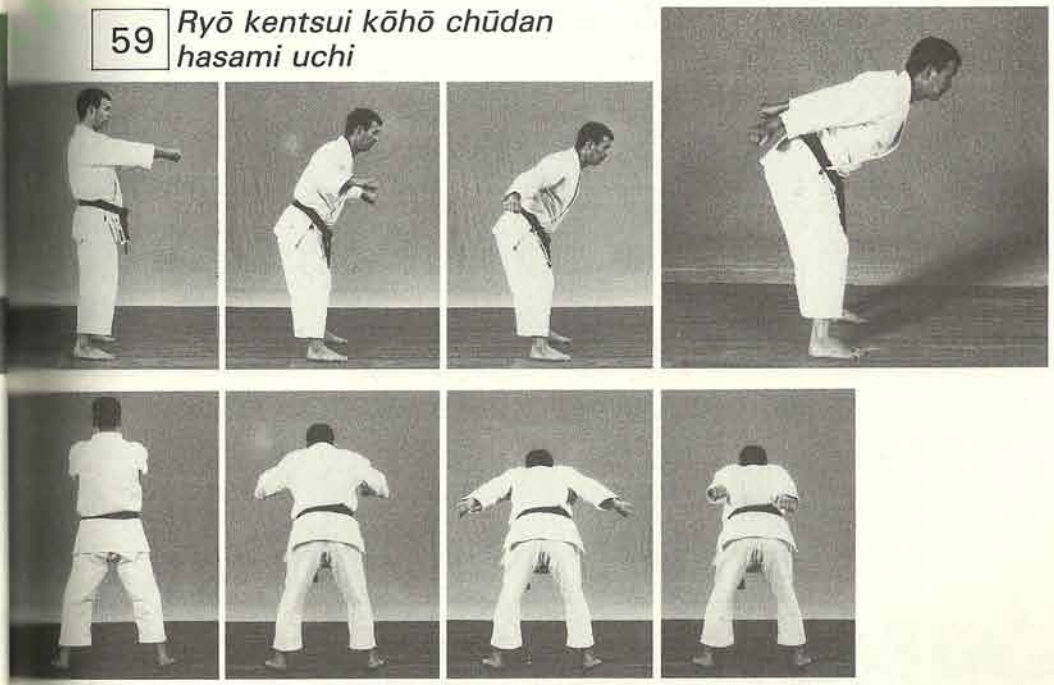
58 Ryō ken zenpō e heikō ni nobasu



Shizen-tai

Fists extended forward and parallel Rotate hips to the left and pull left foot back to take the stance.

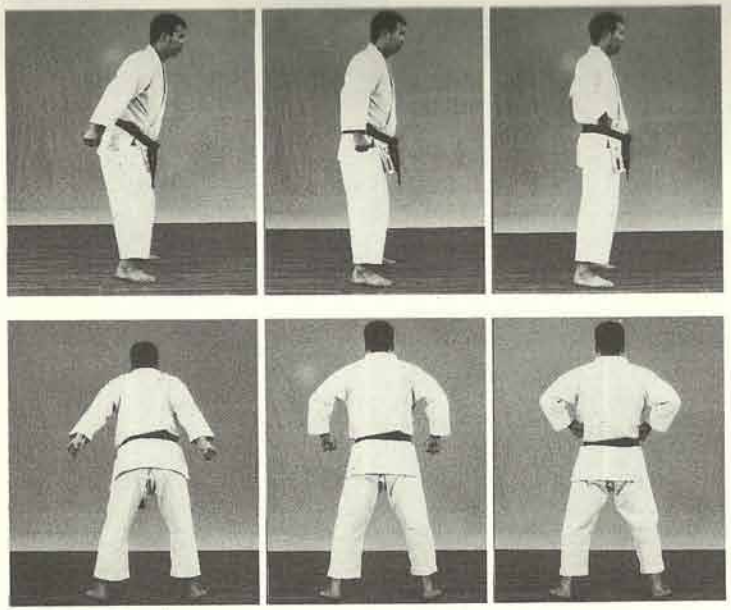
59 Ryō kentsui kōhō chūdan hasami uchi



Middle level hammer fists scissors strike to the rear Bend forward as if ramming your buttocks into your opponent's abdomen. Execute the strike at the same time.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

60 Ryō ken koshi ni kamaeru



Fists at hips kamae

61 Ryō ken koshi ni kamaeta mama

Hidari zenkutsu-dachi

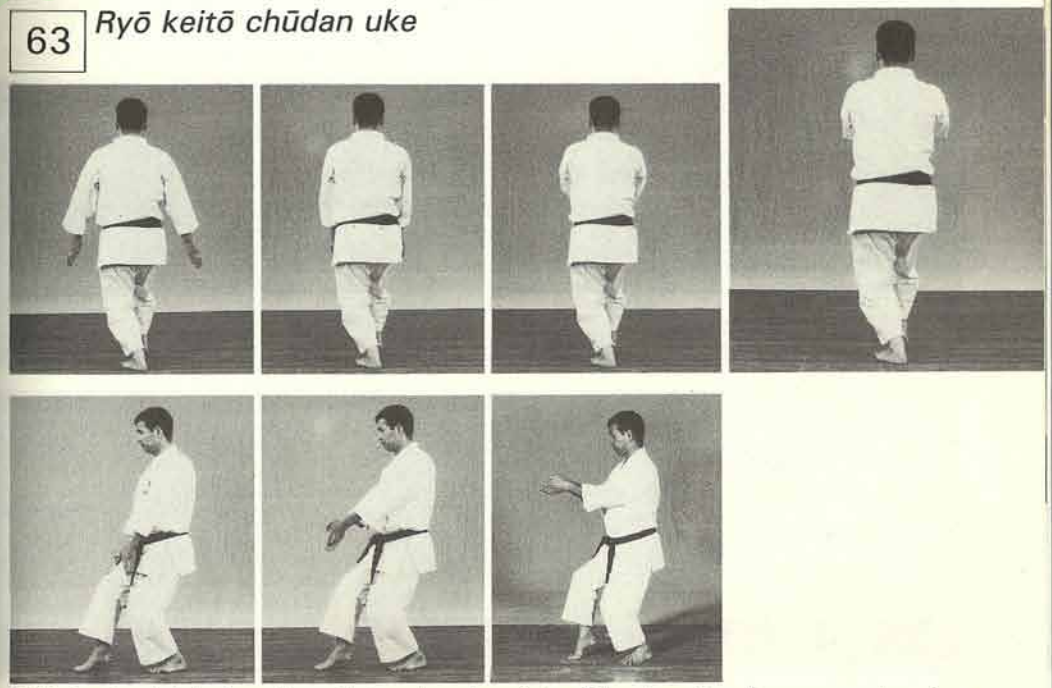
Maintain kamae With right leg as pivot, strongly rotate hips to the left.

62 Ryō shō gedan sokuhō-barai

Migi ashi mae neko ashi-dachi

Downward blocks to sides with both hands Hands and feet move slowly and simultaneously.

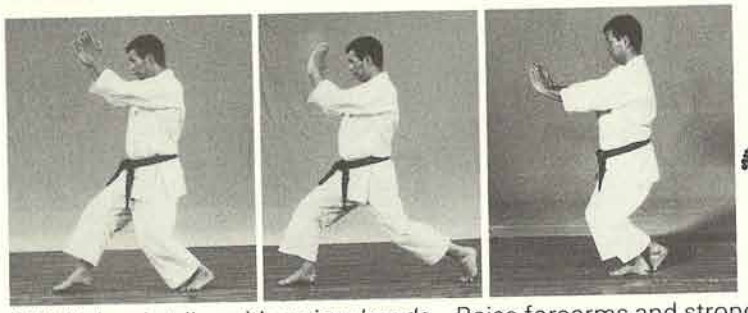
63 Ryō keitō chūdan uke



Middle level block with chicken-head wrists Slowly raise forearms, keeping elbows stable.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

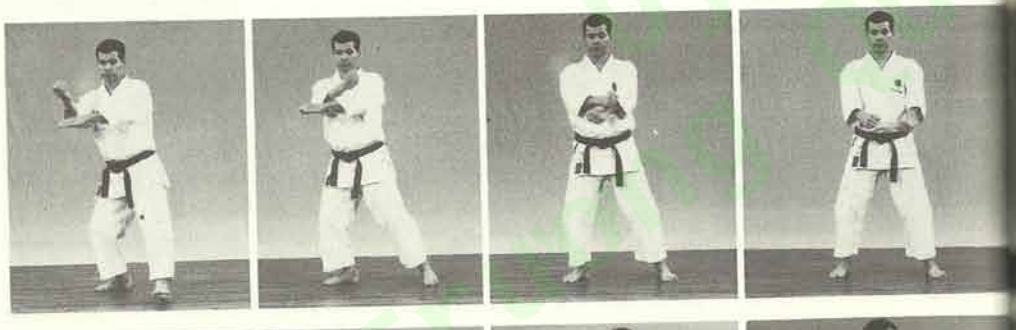
64 Ryō te seiryūtō chūdan uchi

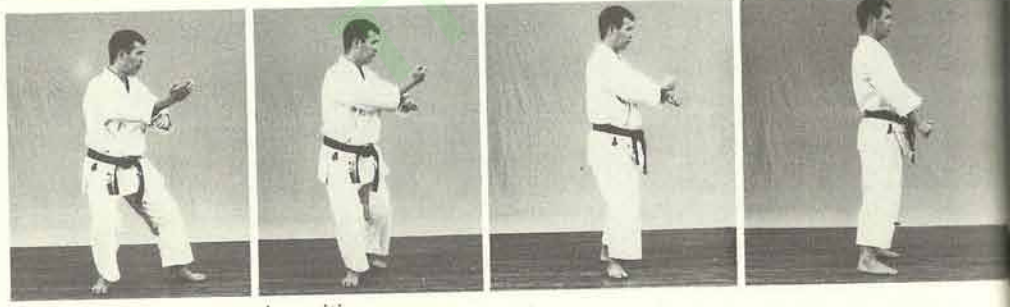


Migi ashi mae kōsa-dachi

Middle level strike with ox jaw hands Raise forearms and strongly push hands forward. Step into the stance quickly.

Naore



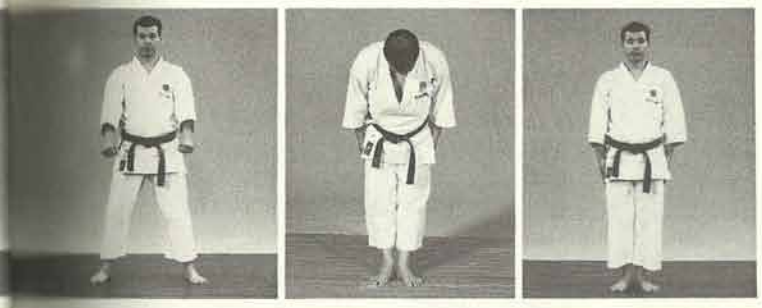


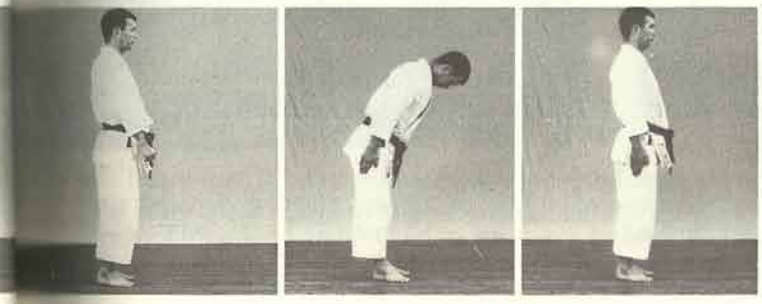
Slowly resume natural position.

65 Migi shutō chūdan uke Hidari te migi hiji shita ni soeru

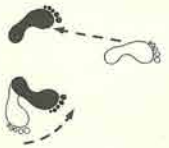
Migi kōkutsu-dachi

Right middle level sword hand block/Left hand under right elbow Rotate hips to the left while positioning right foot to the rear and reversing direction. Do this slowly and finish hand and foot movements at the same time.





Shizen-tai



Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

GOJŪSHIHO SHŌ: IMPORTANT POINTS

Gojūshiho Shō is a transformation of Gojūshiho Dai and, like Dai, is a very long kata. Shō's weapon is the sword hand, employed in blocks and thrusts to repulse attacks.

This kata's distinctive essence is graspable only when it is performed by an experienced karateka whose technique has attained maturity.

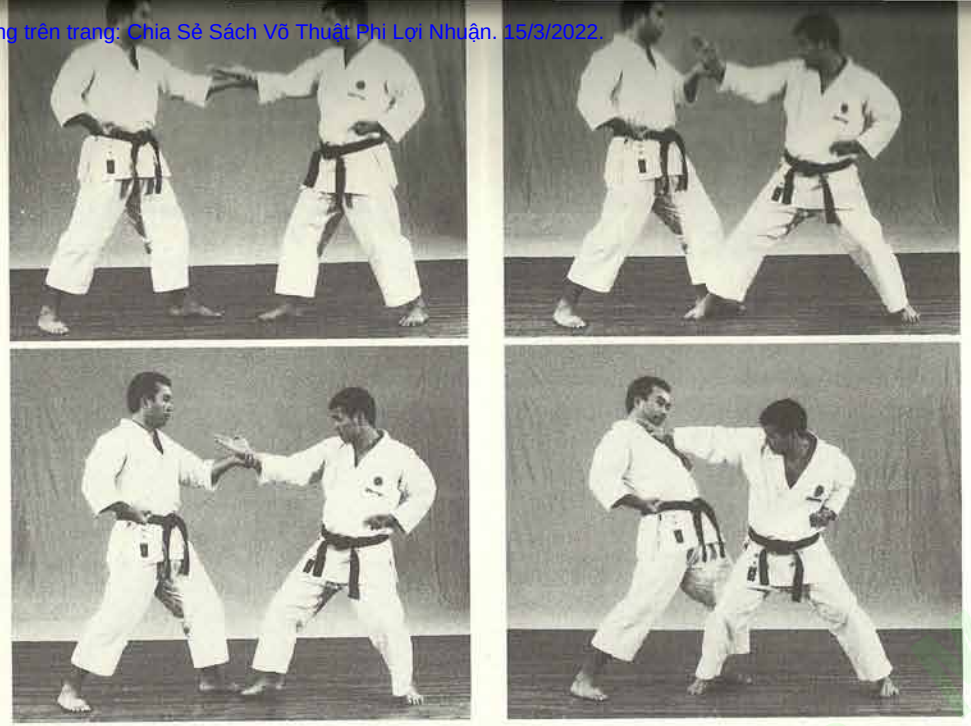
1. Movement 16. In the half-front-facing position, block your assailant's left-hand punch with your right back-hand. Press down by bringing your right forearm strongly to the right. To be effective the elbow must be stable. A downward block with your left sword hand can be executed at the same time.

2. Movement 17. In countering a middle level punch with your right four-finger spear hand, move the hands across each other as if sawing at the hand grasping your forearm.

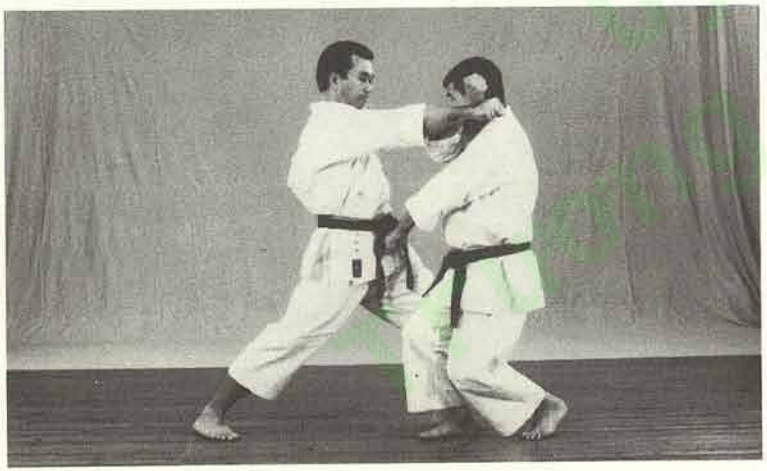
3. Movement 27. In a frontal stick attack, the assailant can be disarmed by grabbing the stick, pushing downward with the right hand, upward with the left hand, while pulling the stick toward the left hip. The back of the left hand is downward, the back of the right hand upward.

A punch can be blocked in the same way, as shown in the right photos.

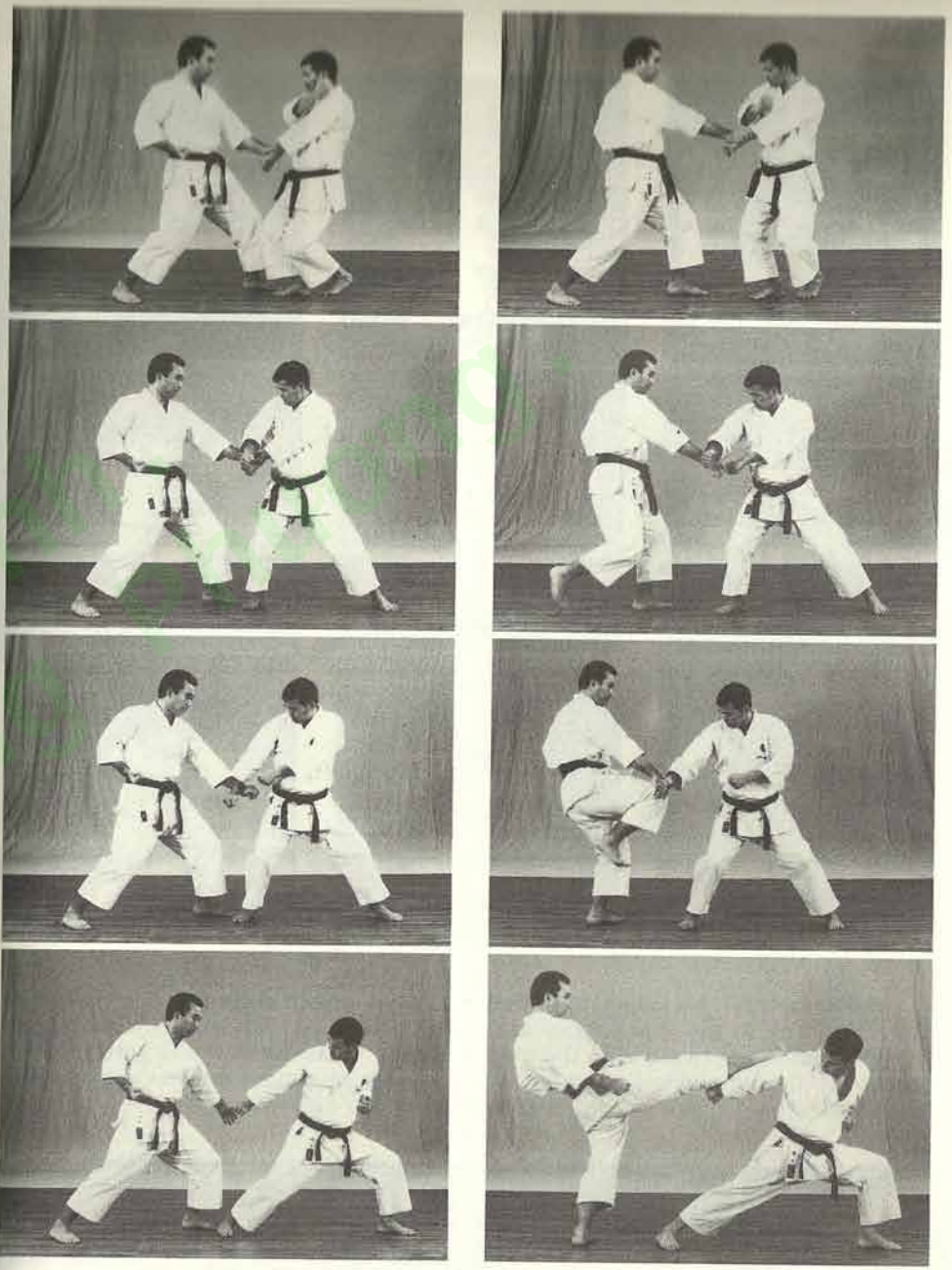
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.



4. Movement 39. Rotate the right forearm as you thrust the sword hand forward. Do not change the elbow's position or relax it when turning the wrist. This technique is not suitable for freeing a captured hand.



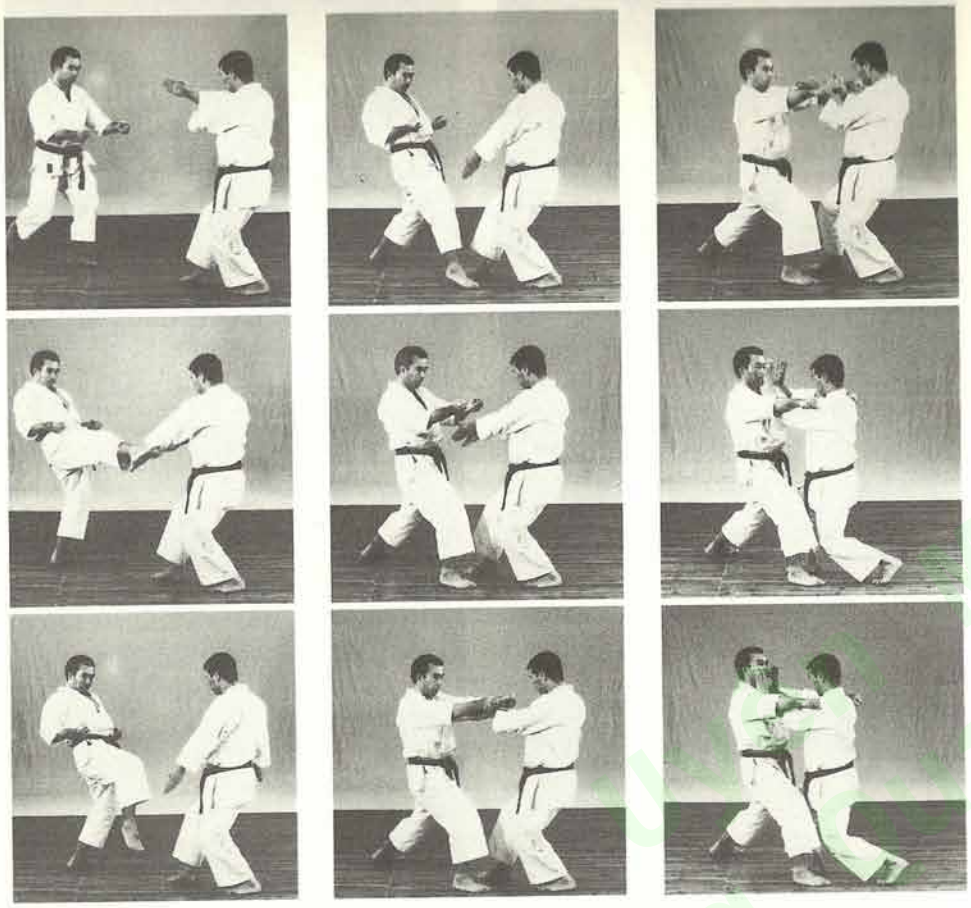
5. Movement 42. One application is to execute a downward attack while deflecting a middle or upper level punch. Lower the hips.



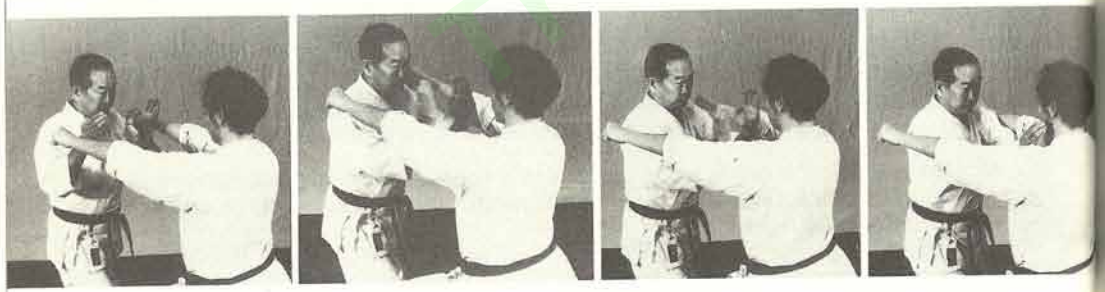
6. Movement 43. To break your opponent's grasp, strike his left hand with a right downward block. You can then lean forward and to the left to continue the block and deflect his right kick.

In this block it is essential to simultaneously strike hard and pull the left hand strongly backward.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.



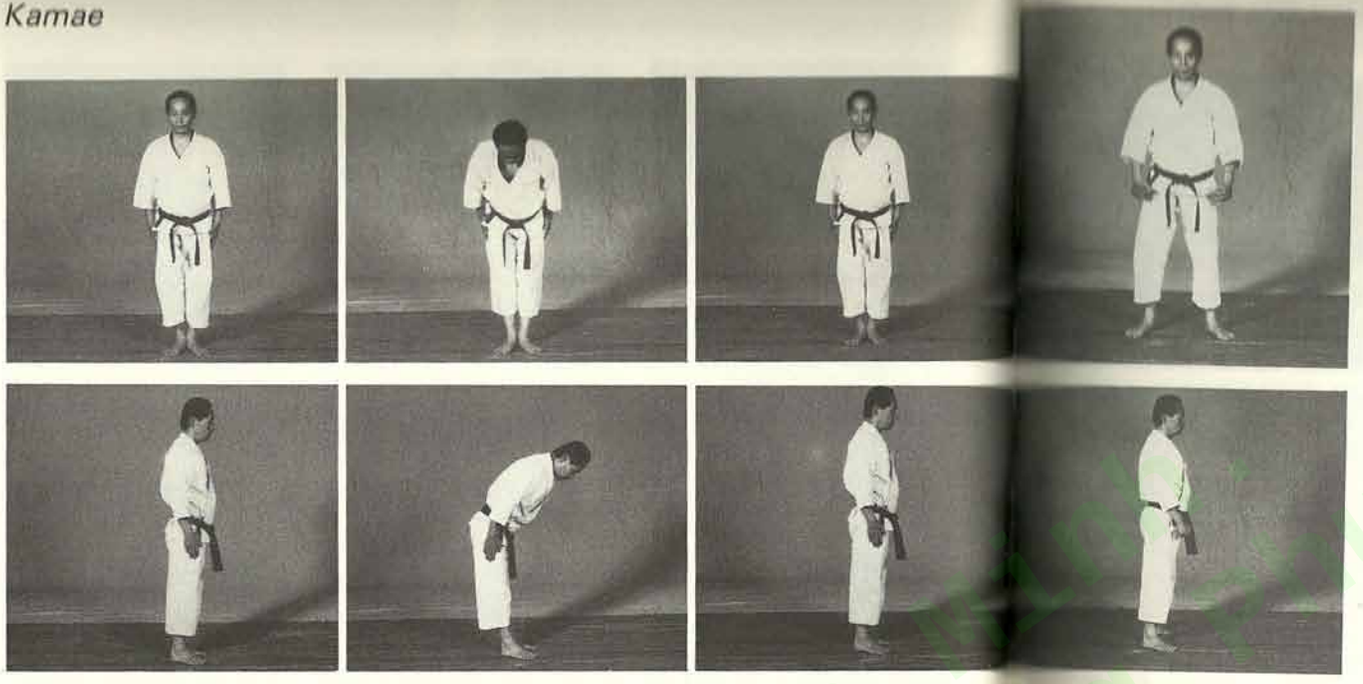
7. Movement 64. By swinging both arms down to your sides you can deflect an attacker's kick to the side (*above left*). If he continues with a two-fisted punch, thrust his hands outward with the chicken-head wrists. Keep the fingers together (*above right*). Immediately turn your wrists and counterattack with ox jaw hands to his collarbones. Do not change the position of the elbows.



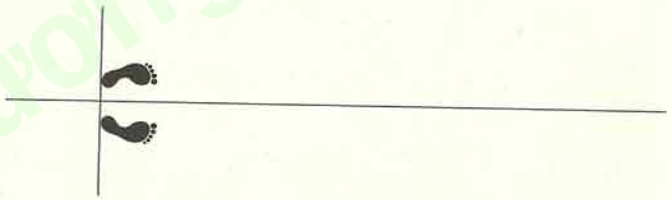
Meikyō

Trương Minh Phương

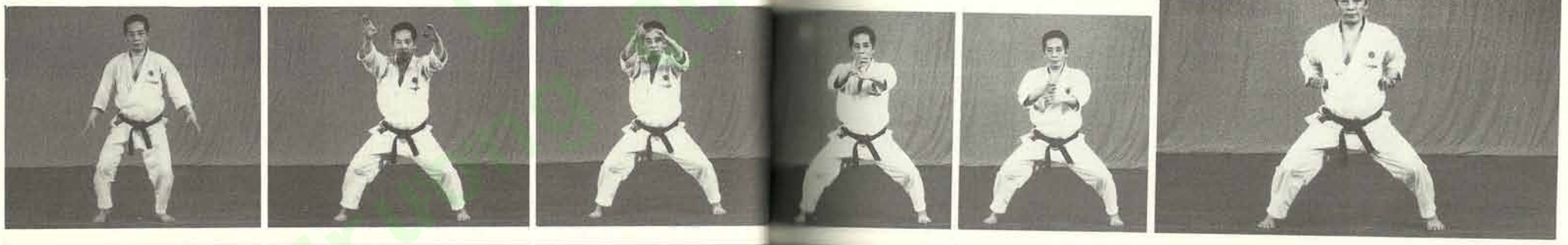
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

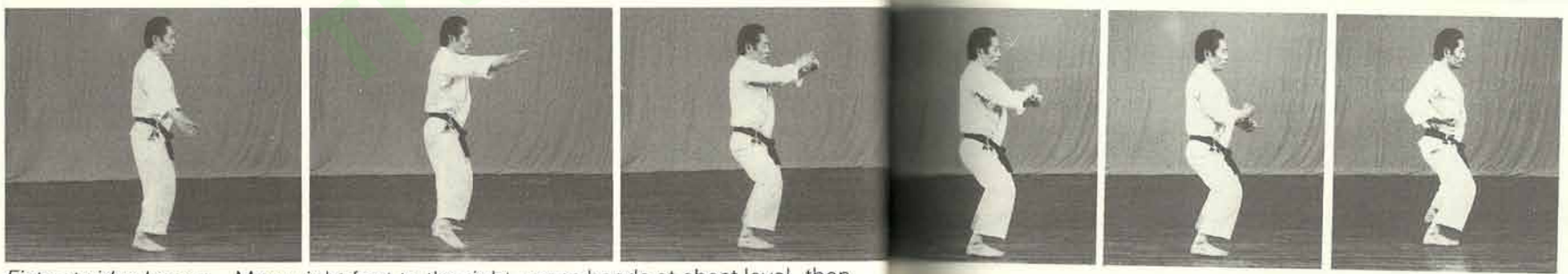


Embusen



1 Ryō ken ryō koshi kamae



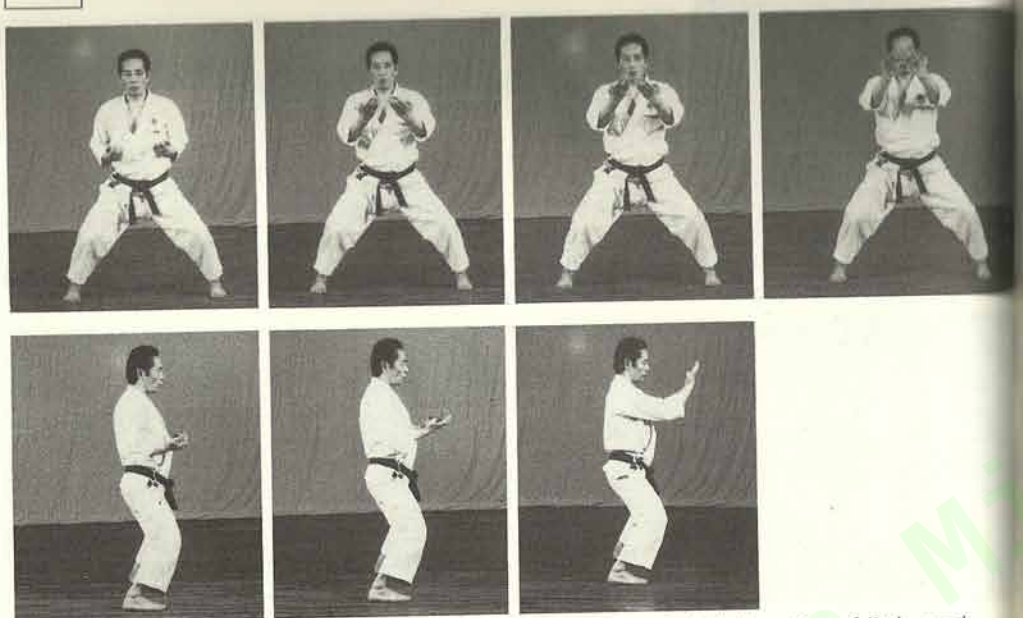


Kiba-dachi

Fists at sides kamae Move right foot to the right, cross hands at chest level, then clench fists. Gradually increase power.

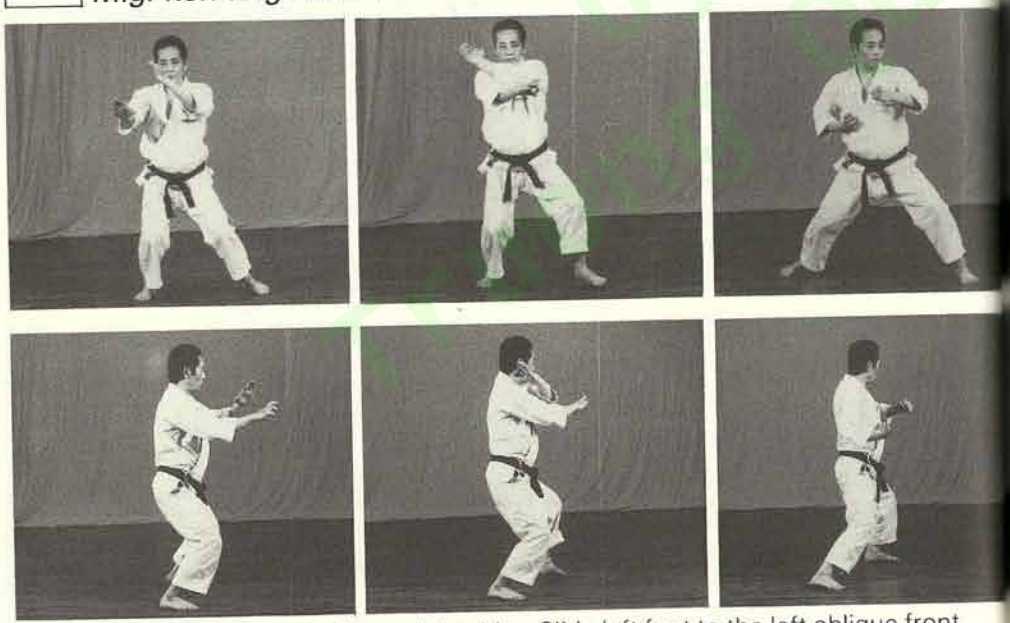
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

2a Ryō shō kubi mae awase



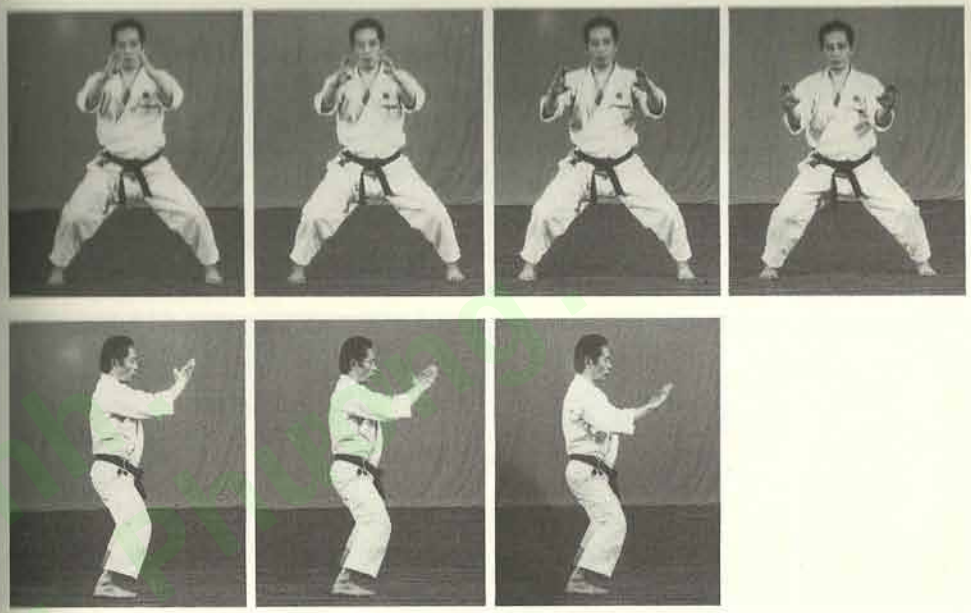
Hands together in front of neck Lightly, slowly and calmly bring tips of little and ring fingers together.

3 Hidari gedan-barai
Migi ken migi koshi

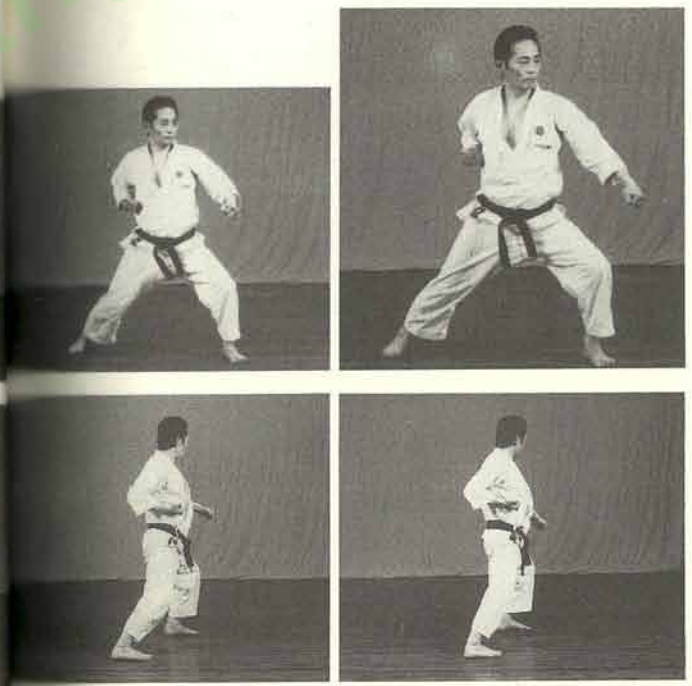


Left downward block/Right fist at right side Slide left foot to the left oblique front.

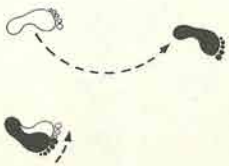
2b Ryō shō kakiwake uke



Two-handed reverse wedge block Tighten the underarms and spread hands apart, gradually increasing power.

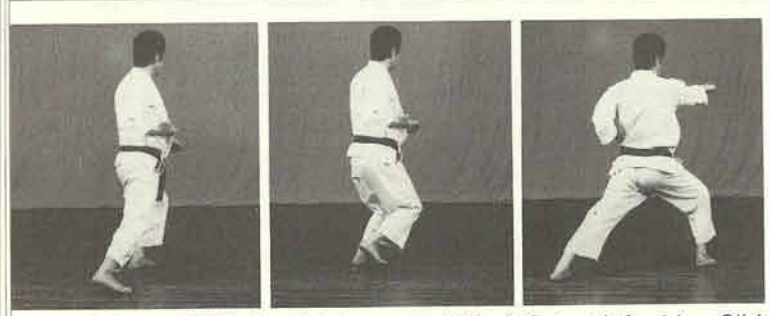


Hidari zenkutsu-dachi



Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

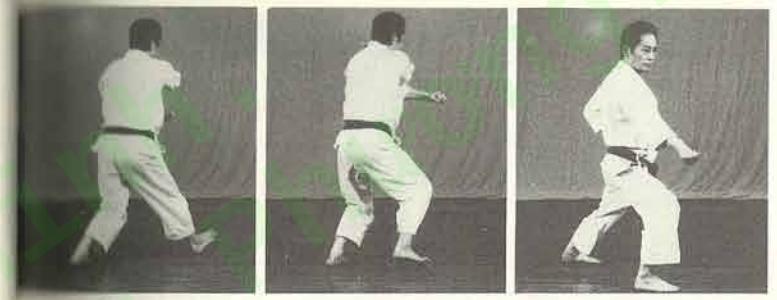
4 Migi chūdan oi-zuki
Hidari ken hidari koshi



Migi zenkutsu-dachi

Right middle level lunge punch/Left fist at left side Slide right foot forward.

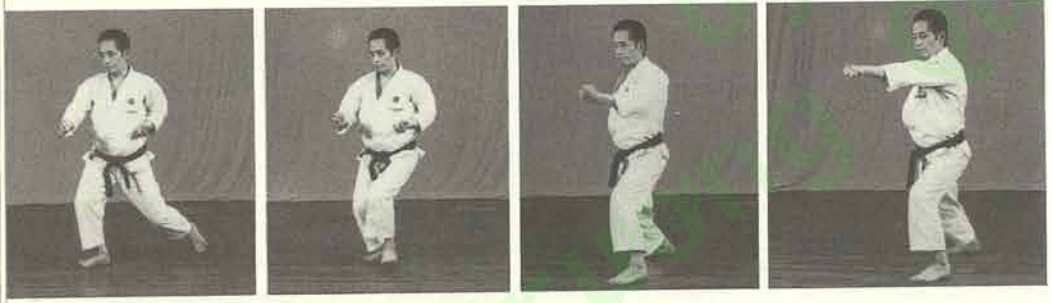
5 Migi gedan-barai
Hidari ken hidari koshi



Migi zenkutsu-dachi

Right downward block/Left fist at left side With left leg as pivot, rotate hips to the right. Slide right foot to the right oblique front.

6 Hidari chūdan oi-zuki
Migi ken migi koshi



Hidari zenkutsu- dachi

Left middle level lunge punch/Right fist at right side Slide left foot a step forward.

7 Hidari shō hitai mae ni kazasu
Migi shō gedan uke

Hidari kōkutsu-dachi

Left hand held above forehead/Downward block with right hand Rotate hips to the left and slide right foot a step to the front.

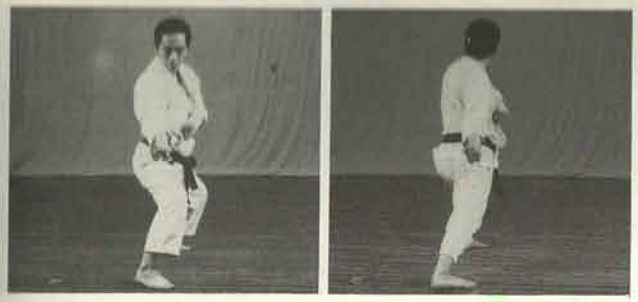
Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

8 Ryō shō tsukami uke, gedan o oshikomu

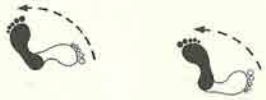
Migi zenkutsu-dachi

Two-handed grasping block, downward push The back of the right hand is upward, back of the left hand downward.

9 Kyodō 8 no mama

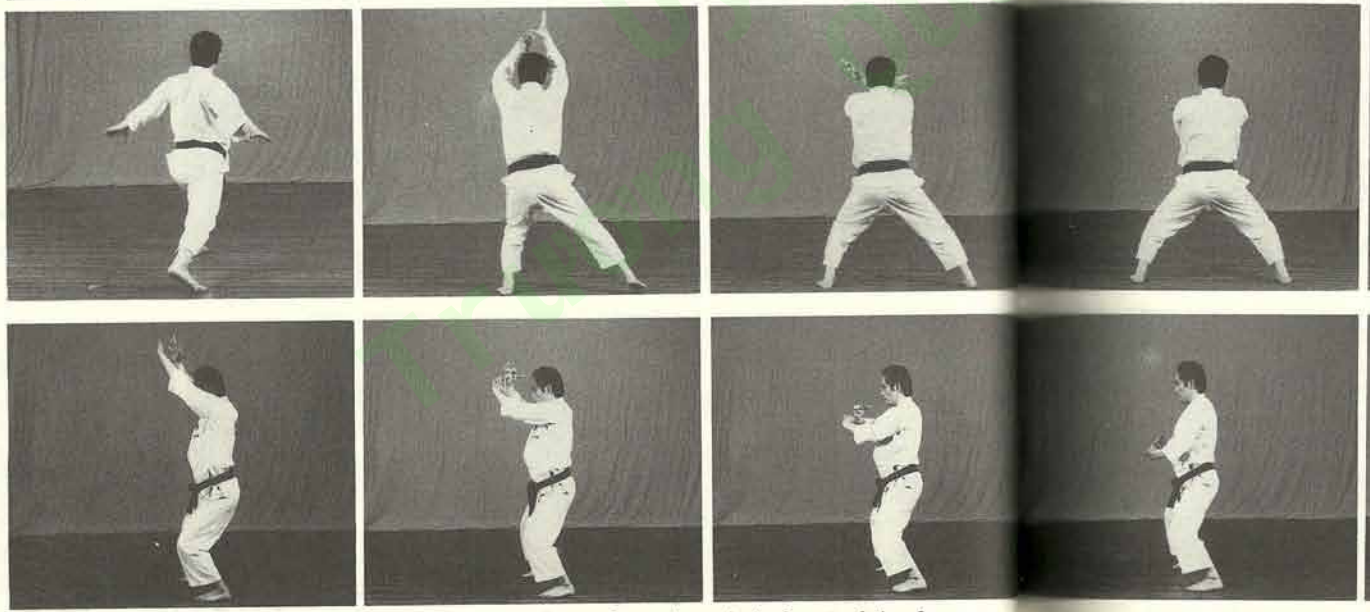


Hidari zenkutsu-dachi

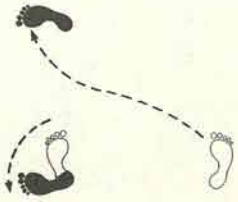


Hands as before Rotate hips to the left to face to the rear. Simultaneously twist the forearms slightly.

10 Ryō ken ryō koshi



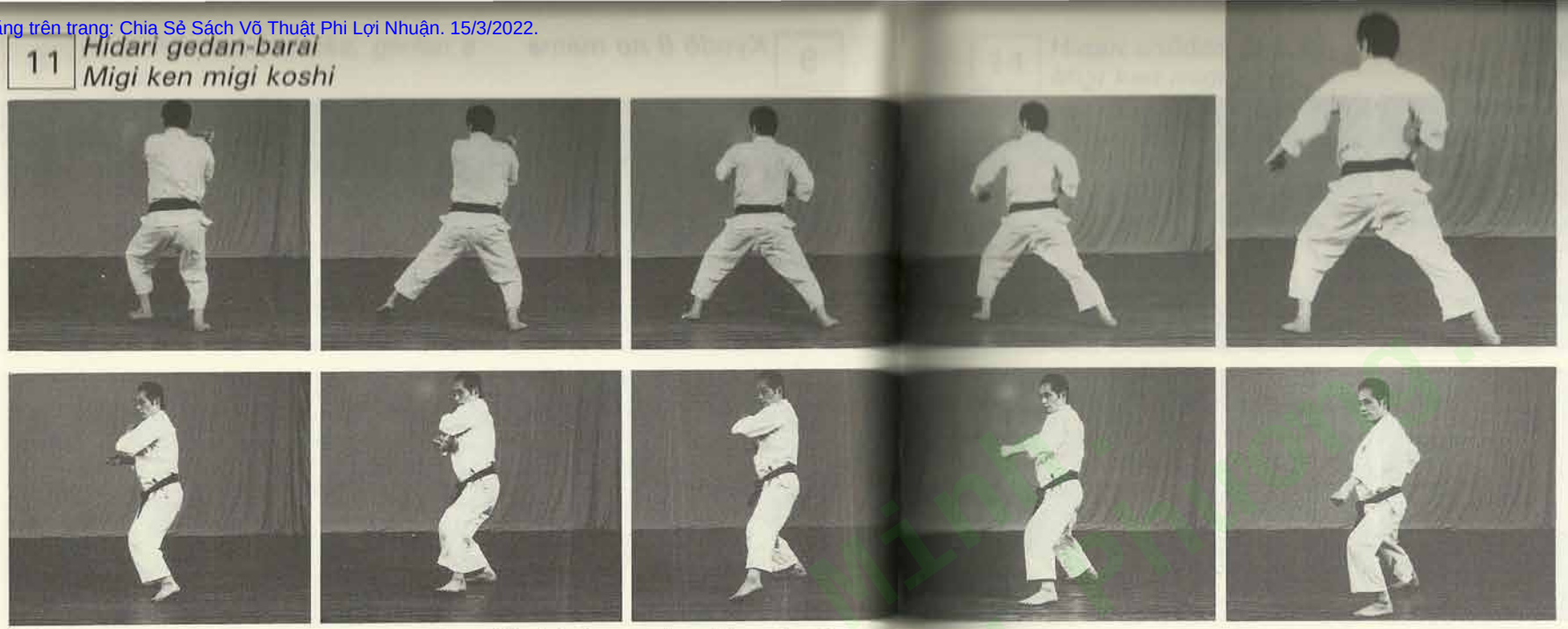
Kiba-dachi



Fists at sides Bring right foot in line with left foot. Cross hands in front of the face and clench fists. Execute slowly, hands and feet moving simultaneously.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

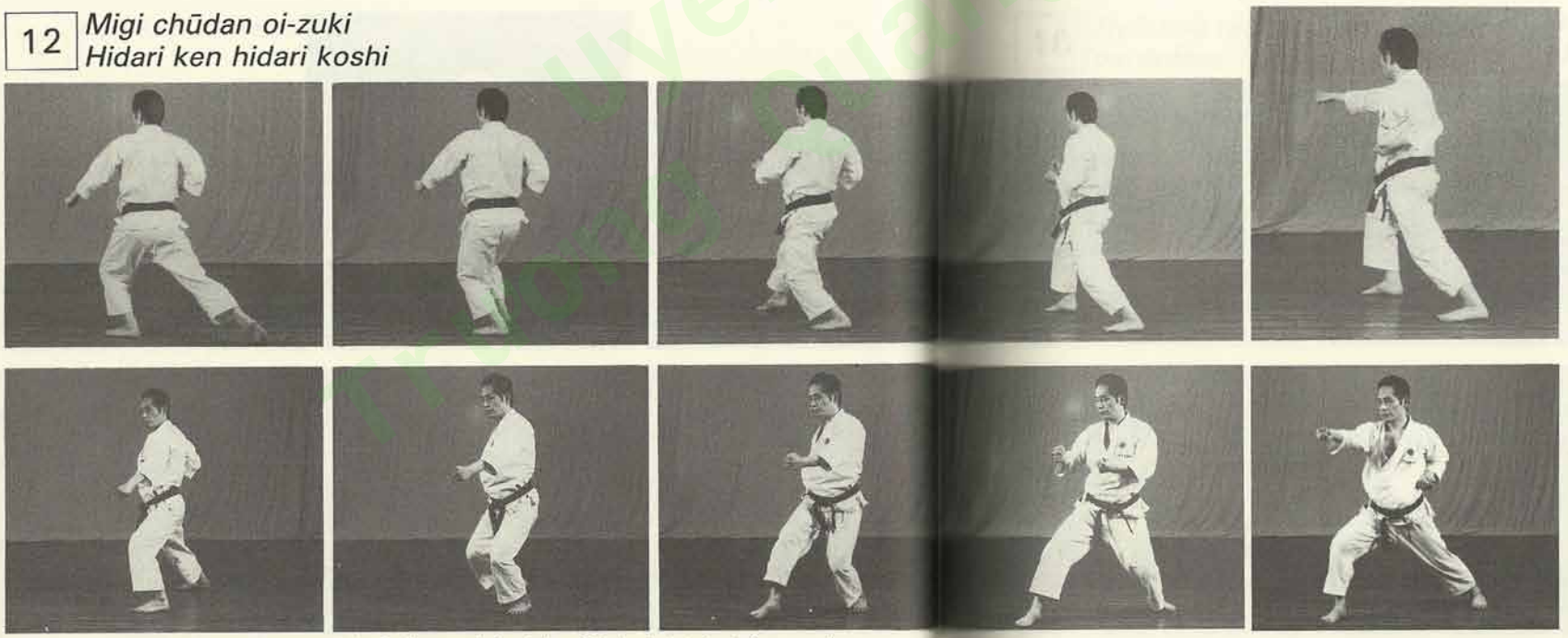
11 *Hidari gedan-barai*
Migi ken migi koshi



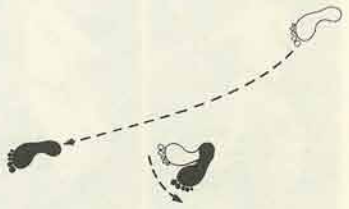
Hidari zenkutsu-dachi

Left downward block/Right fist at right side Slide left foot to the oblique front.

12 *Migi chūdan oi-zuki*
Hidari ken hidari koshi



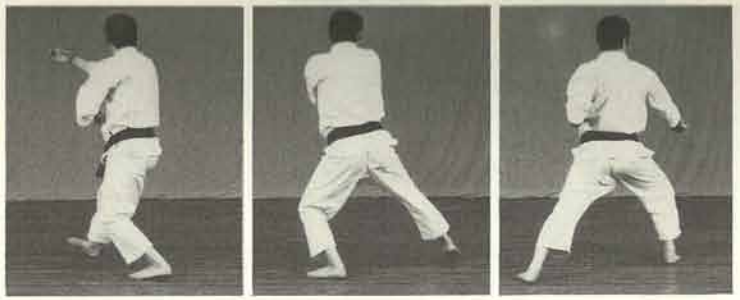
Migi zenkutsu-dachi

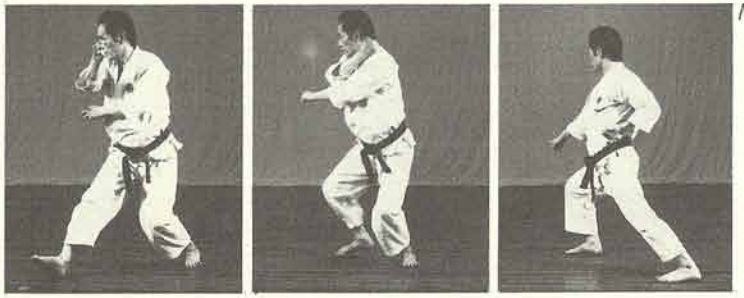


Right middle level lunge punch/Left fist at left side Slide right foot forward.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

13 Migi gedan-barai
Hidari ken hidari koshi

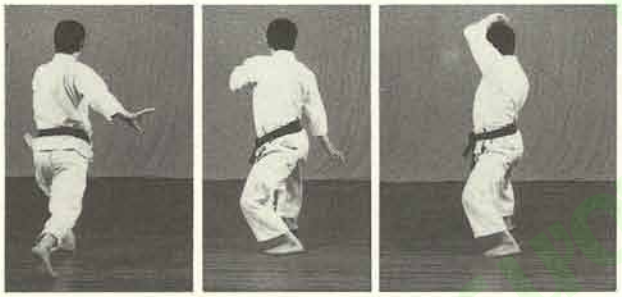


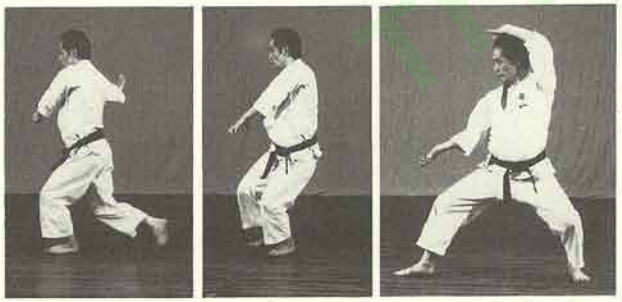


Migi zenkutsu-dachi

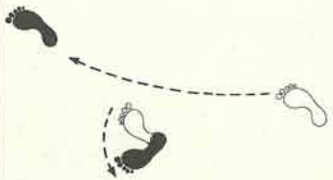
Right downward block/Left fist at left side Slide right foot diagonally to the right with left leg as pivot.

15 Hidari shō hitai mae ni kazasu
Migi shō gedan uke



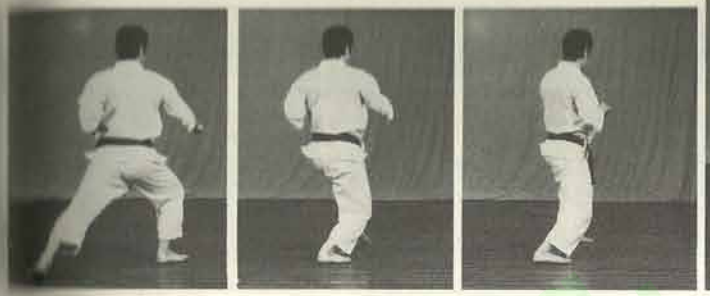


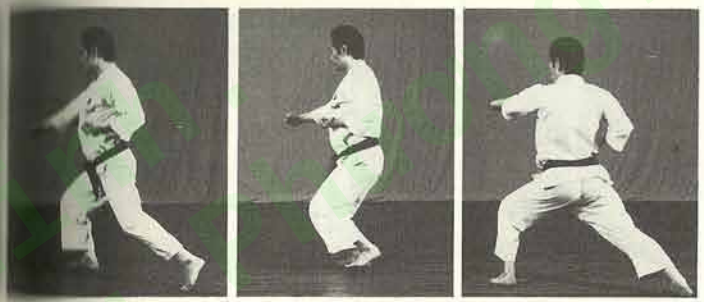
Hidari kōkutsu- dachi



Left hand held above forehead/Downward block with right hand Execute slowly with hands and feet moving simultaneously.

14 Hidari chūdan oi-zuki
Migi ken migi koshi

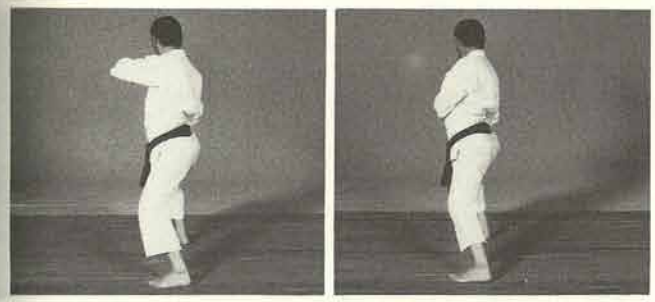


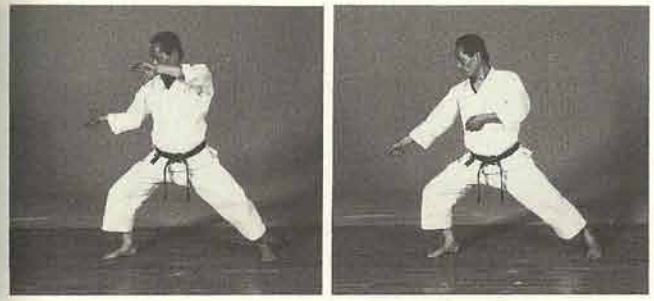


Hidari zenkutsu-dachi

Left middle level lunge punch/Right fist at right side

16 Ryō shō tsukami uke, gedan e oshikomu



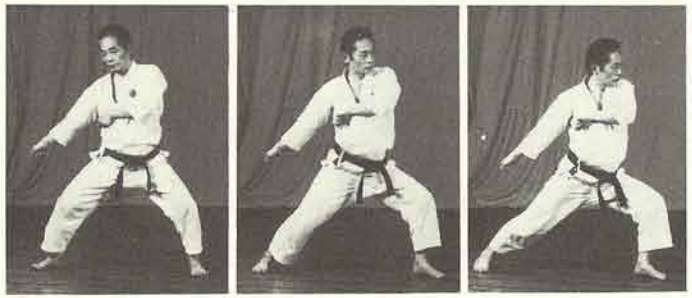


Migi zenkutsu-dachi

Two-handed grasping block, downward push Back of right hand upward, back of left hand downward.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

17 *Sono mama*



Hidari zenkutsu-dachi

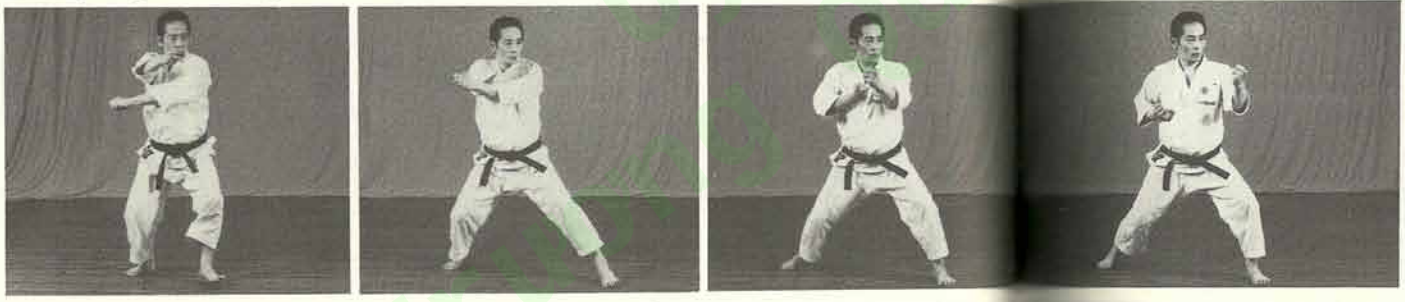
Hands as before Rotate hips to the left, face to the rear.

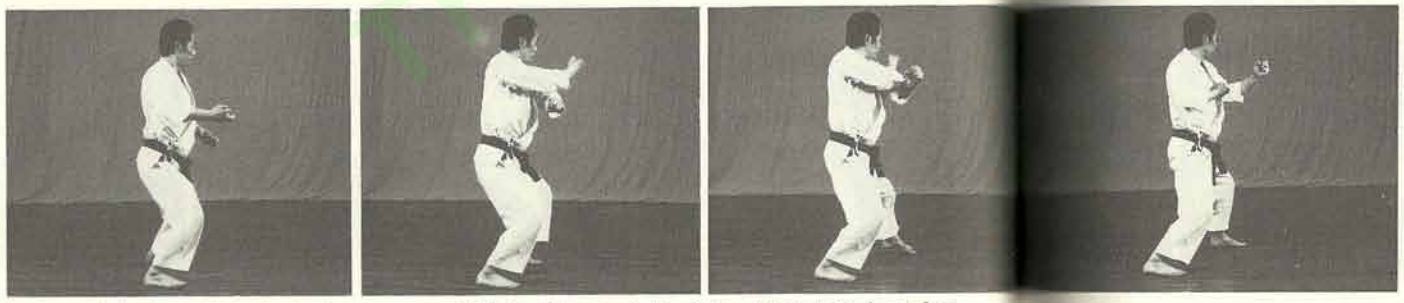
18 *Ryō ken ryō koshi*

Kiba-dachi

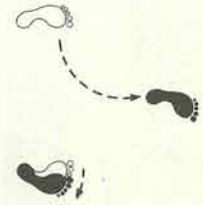
Fists at sides Cross hands in front of the face and clench fists. Execute slowly with hands and feet moving simultaneously.

19 *Hidari chūdan uchi uke*
Migi ken migi koshi





Hidari zenkutsu-dachi

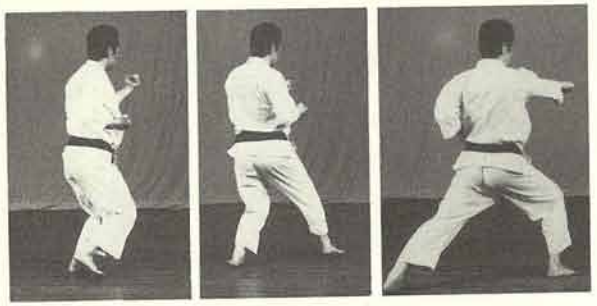


Left middle level block, inside-outward/Right fist at right side Slide left foot forward and to the left.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

20 Migi chūdan oi-zuki

Migi zenkutsu-dachi



Right middle level lunge punch

22 Hidari chūdan oi-zuki

Hidari zenkutsu-dachi

Left middle level lunge punch

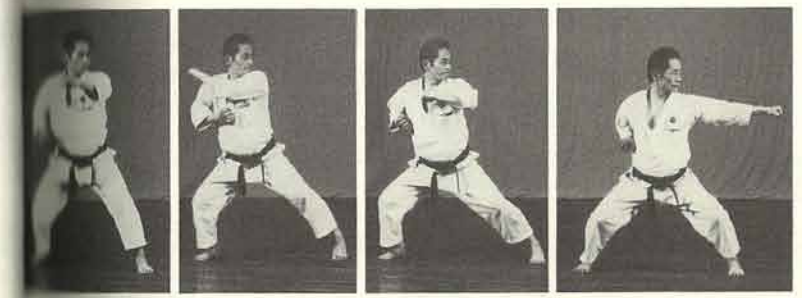
21 Migi chūdan uchi uke

Migi zenkutsu-dachi

Right middle level block, inside-outward Slide right foot diagonally to the right with left leg as pivot.

23 Hidari kentsui chūdan uchi Migi ken migi koshi

Kiba-dachi



Left middle level hammer fist strike/Right fist at right side

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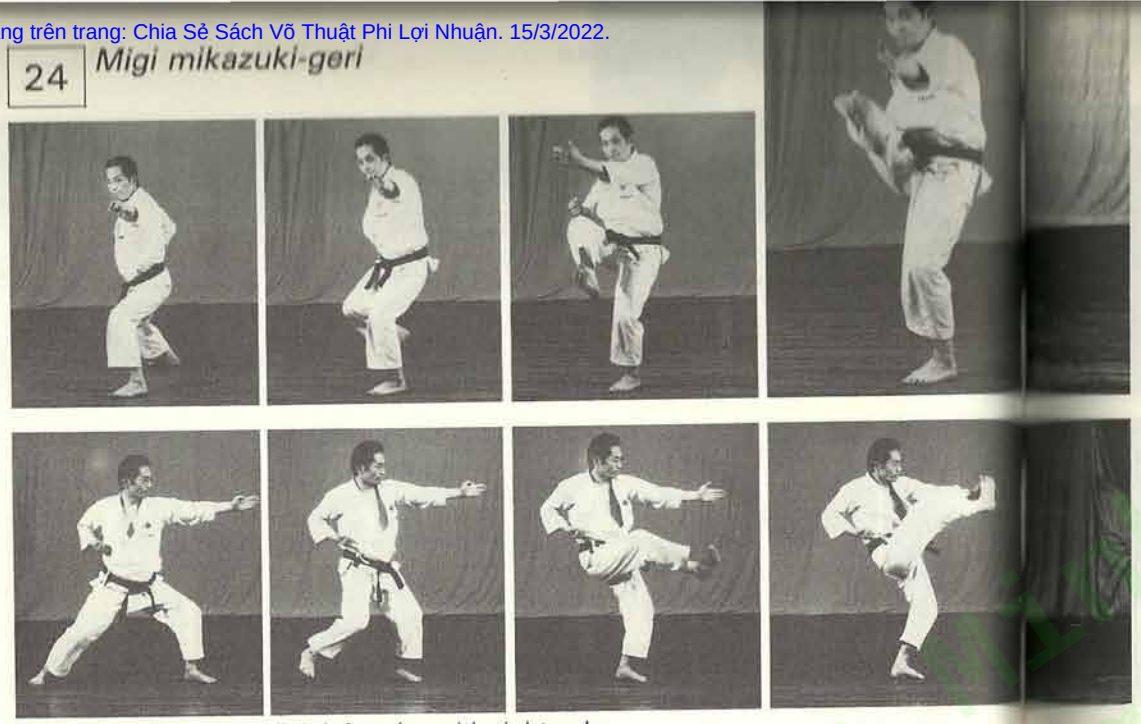
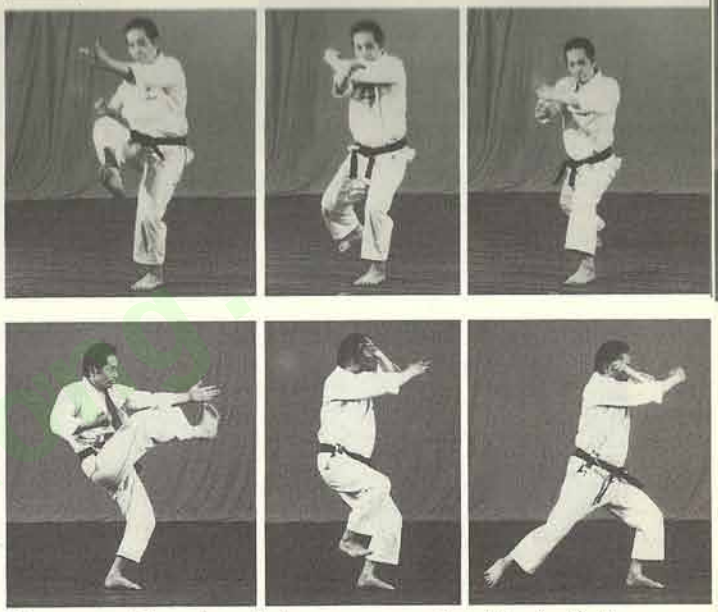
24 Migi mikazuki-geri



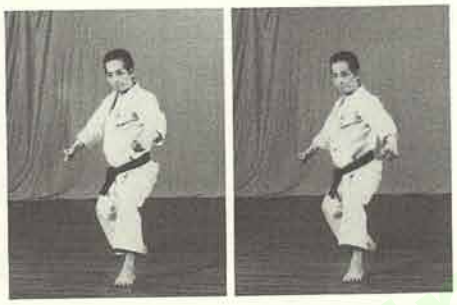
Right crescent kick Kick left palm with right sole.

Hidari ashi-dachi

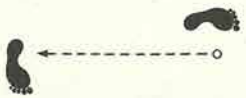
25 Ryō ken gedan kakiwake uke



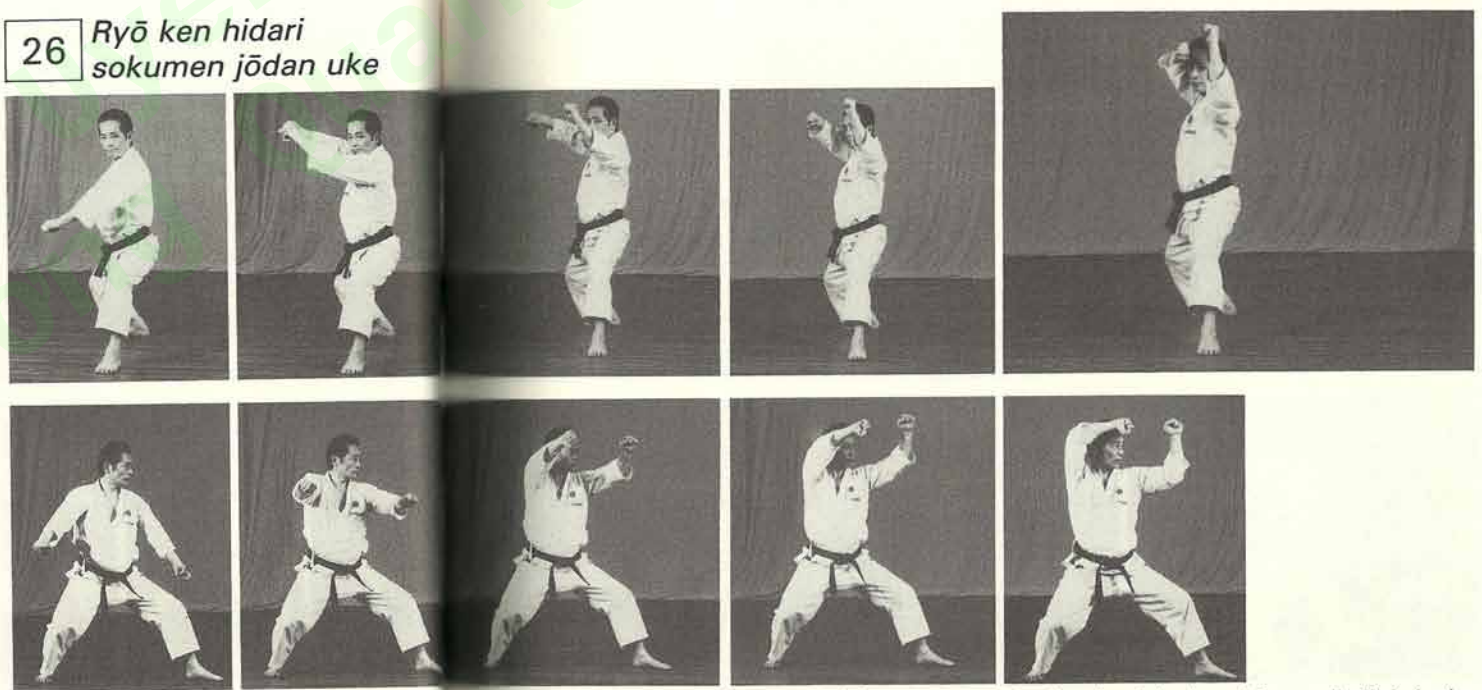
Downward two-handed reverse wedge block Pull back right kicking leg and take half-front-facing position. Cross hands in front of the chest.



Migi kōkutsu-dachi



26 Ryō ken hidari sokumen jōdan uke



Upper level block to left side with both fists The back of the right hand is inward. Bring the left forearm upright (back of the hand inward). This is the same as Movement 1 of Heian 2.

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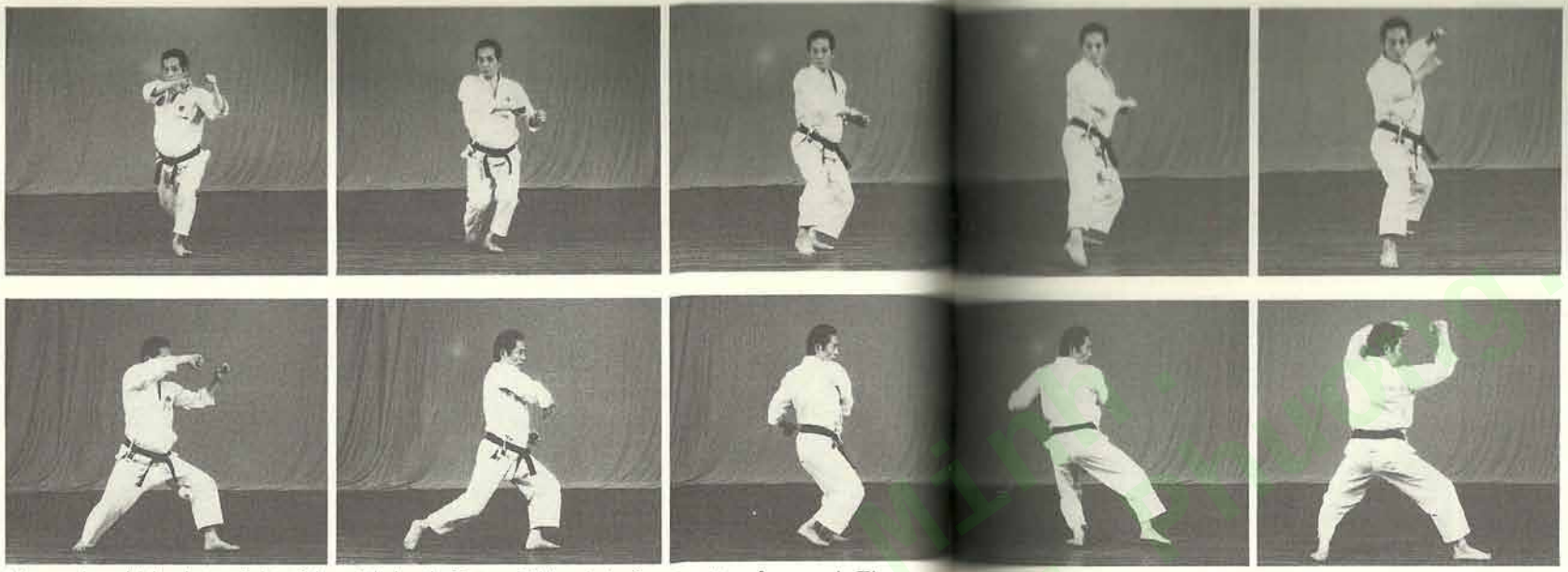
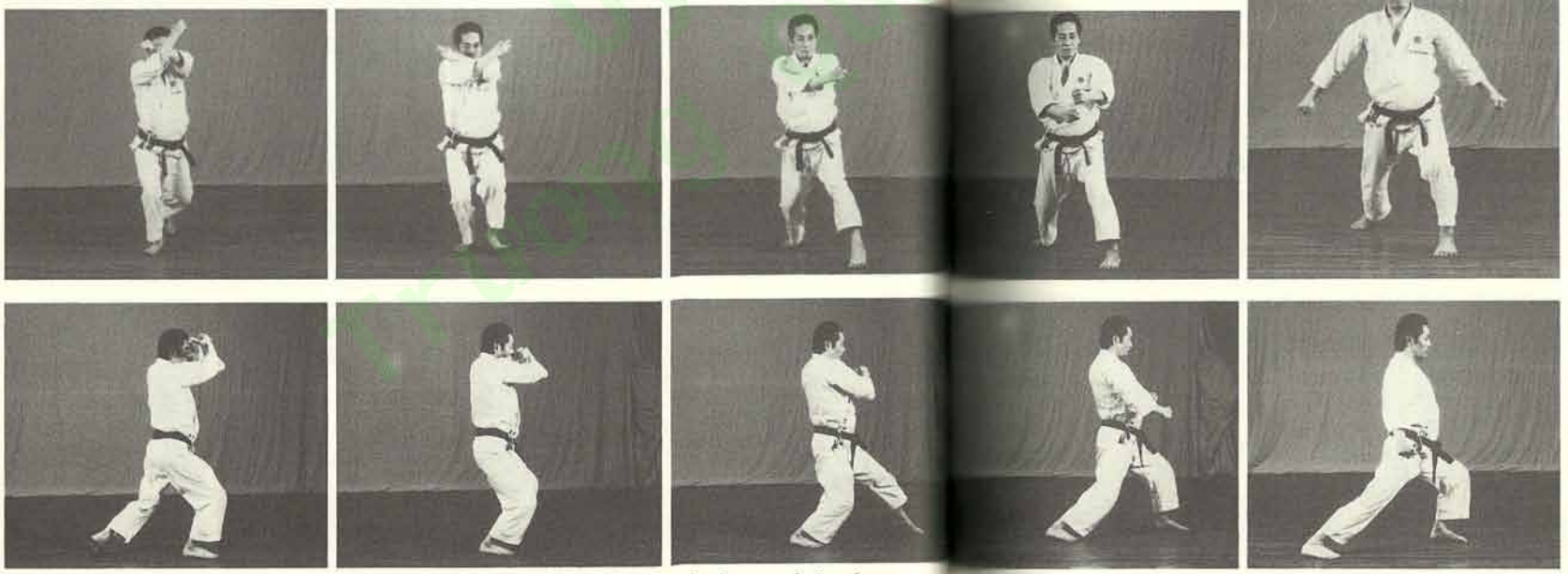
27 Ryō ken migi sokumen jōdan uke



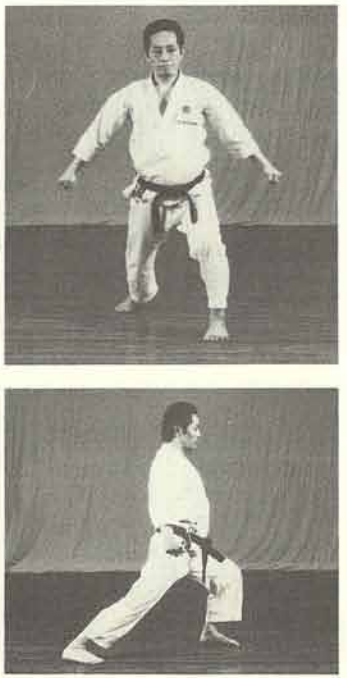
Upper level block to right side with both fists Slide right foot a step forward. The back of the left hand is inward. Bring the right forearm upright.

Hidari kōkutsu-dachi

28 Ryō ken ryō gawa



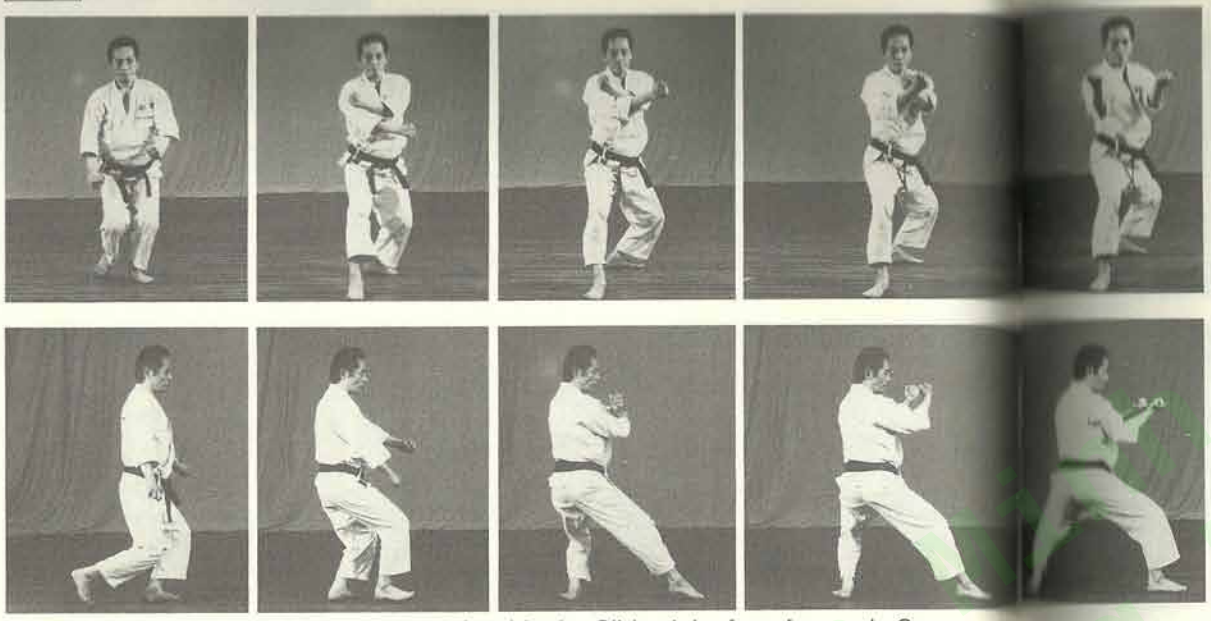
Fists out to sides Slide left foot forward while crossing fists in front of the face and thrusting down to sides. Push hips forward strongly.



Hidari zenkutsu-dachi

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

29 Ryō ken chūdan kakiwake uke



Two-handed middle level reverse wedge block Slide right foot forward. Cross forearms in front of the chest.

30a Ryō ken jōdan ura-zuki

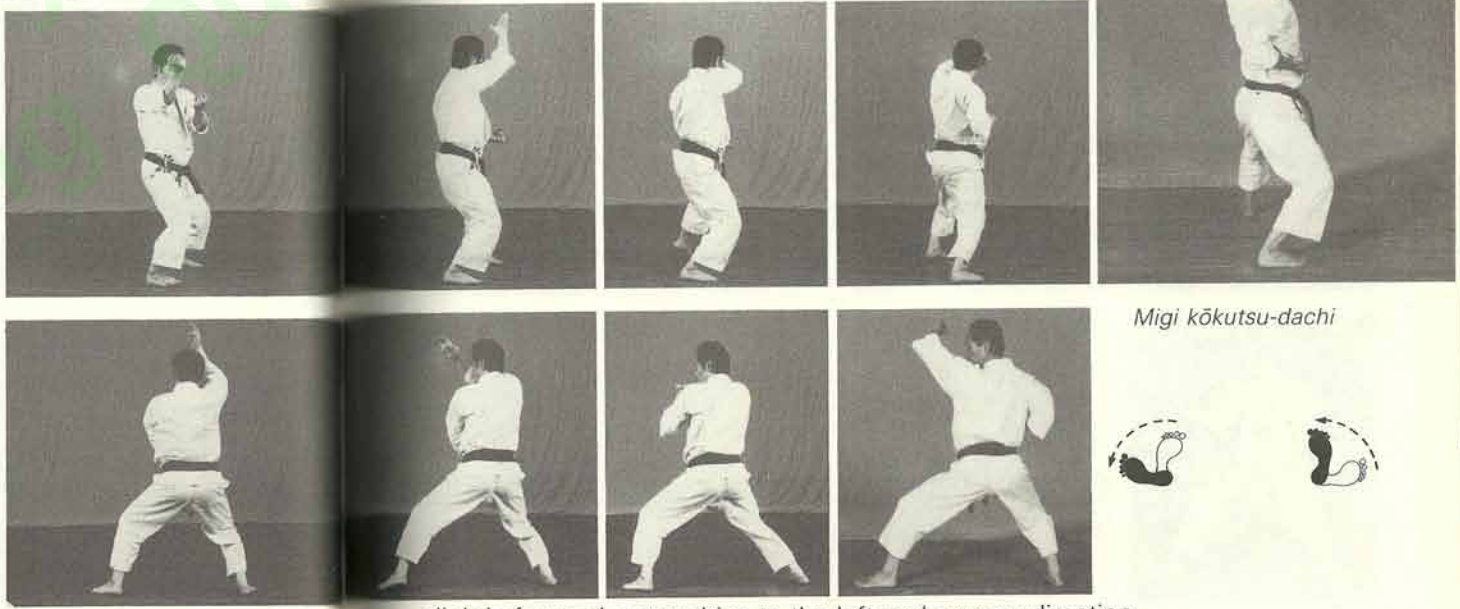
Hidari kōkutsu-dachi

Upper level close punch with both fists Slide feet forward.

30b Ryō ken chūdan kakiwake uke

Two-handed middle level reverse wedge block While sliding feet forward, return to the middle level block in Movement 29.

31 Hidari jōdan age-uke



Migi kōkutsu-dachi

Left upper level rising block While sliding feet slightly forward, rotate hips to the left and reverse direction.

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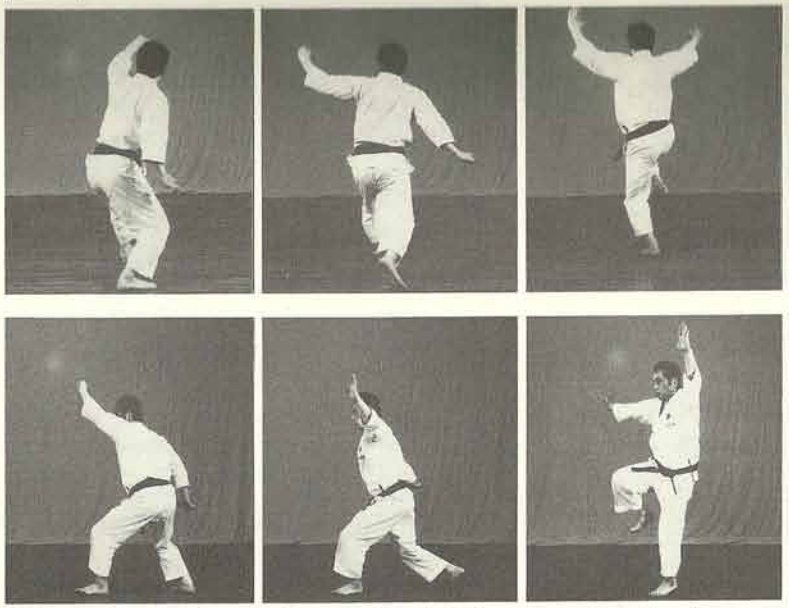
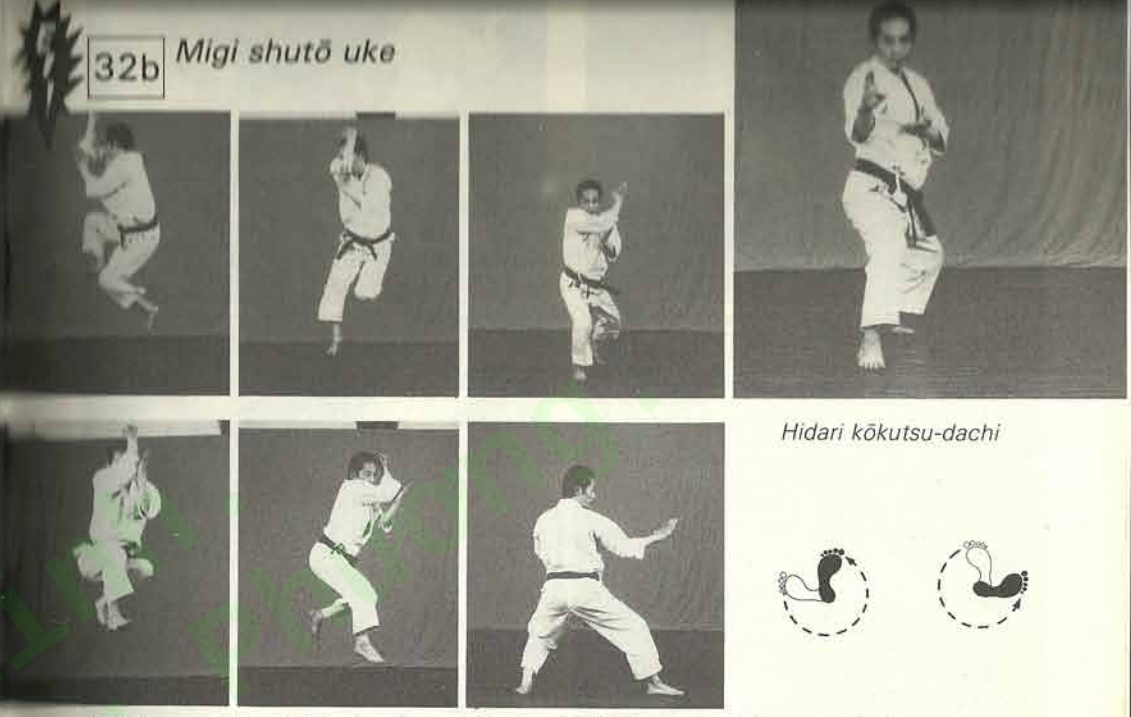
32a Sankaku tobi



Triangle jump Rotate hips to the left, jump, and strike right elbow against left palm.

32b Migi shutō uke



Hidari kōkutsu-dachi

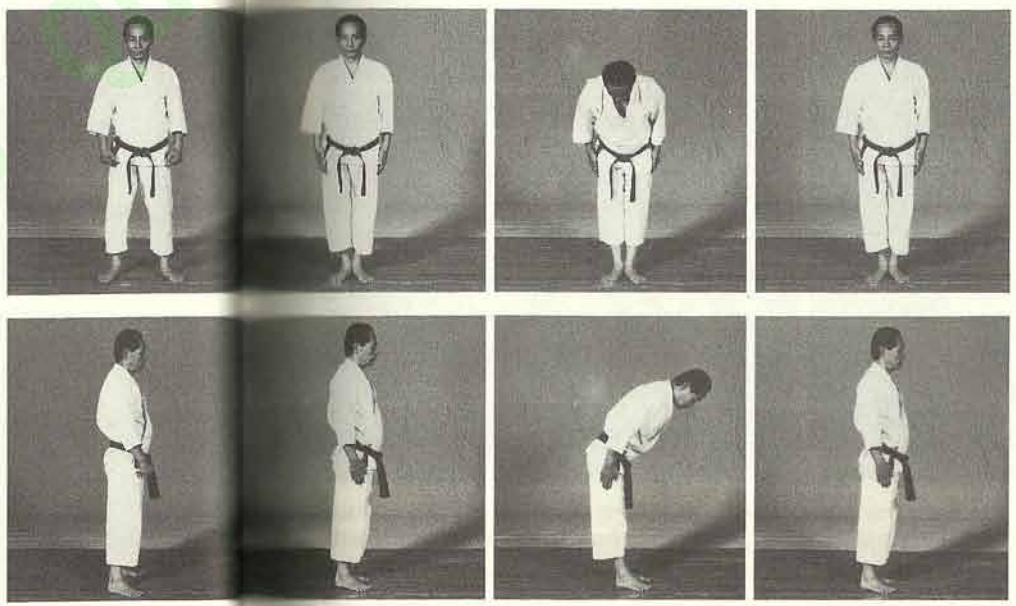
Right sword hand block Complete the 180° jump and face to the front.

33 Hidari shutō uke

Migi kōkutsu-dachi

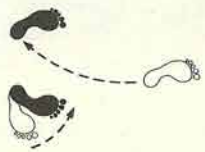
Left sword hand block Pull right foot back for the stance.

Naore



Return to shizen-tai

Shizen-tai



Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

MEIKYŌ: IMPORTANT POINTS

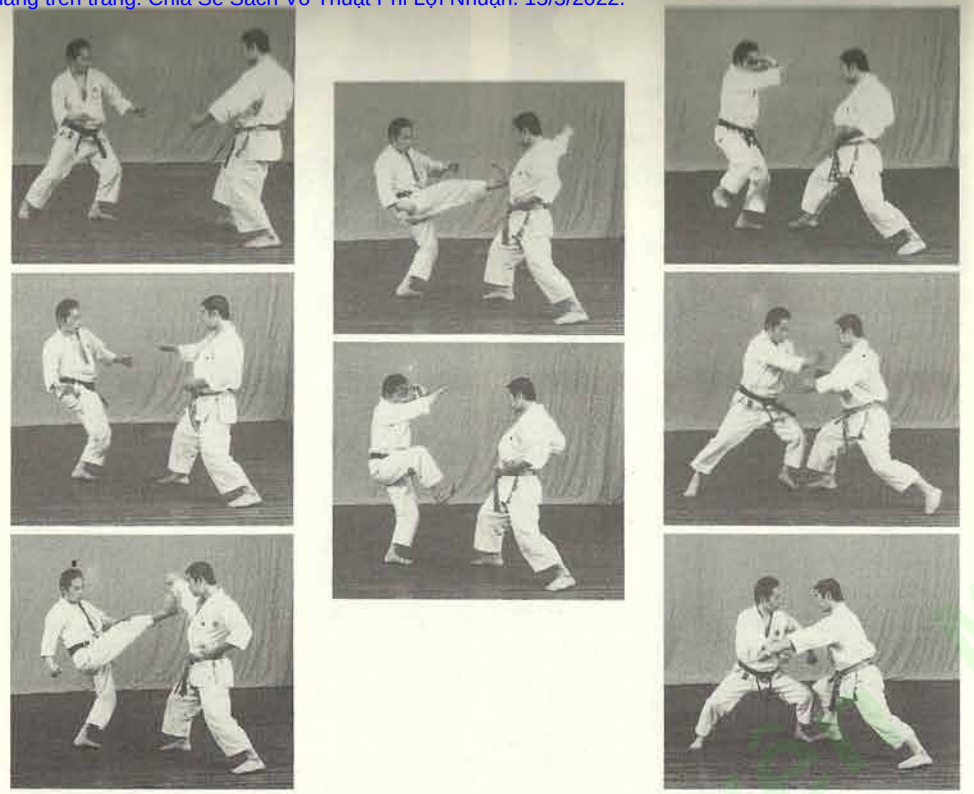
The basic techniques to be mastered in the Heian kata (*see* Vol. 5) are brought together here to form the greater part of this mellow and serene kata.

The outstanding feature of Meikyō is the *sankaku tobi* at the end of the kata. Correctly executed, this difficult technique enables the karateka to convert a disadvantage into an advantage in a single rapid movement. Needless to say, it requires the highest level of skill and mastering it can be a challenge to even high-ranking karateka.

1. Movement 2. Starting with the hands lightly touching each other, block your opponent's two-fisted attack from the inside. Open your hands and turn them outward. Effectiveness comes from keeping the armpits tight and the elbows in the same position.

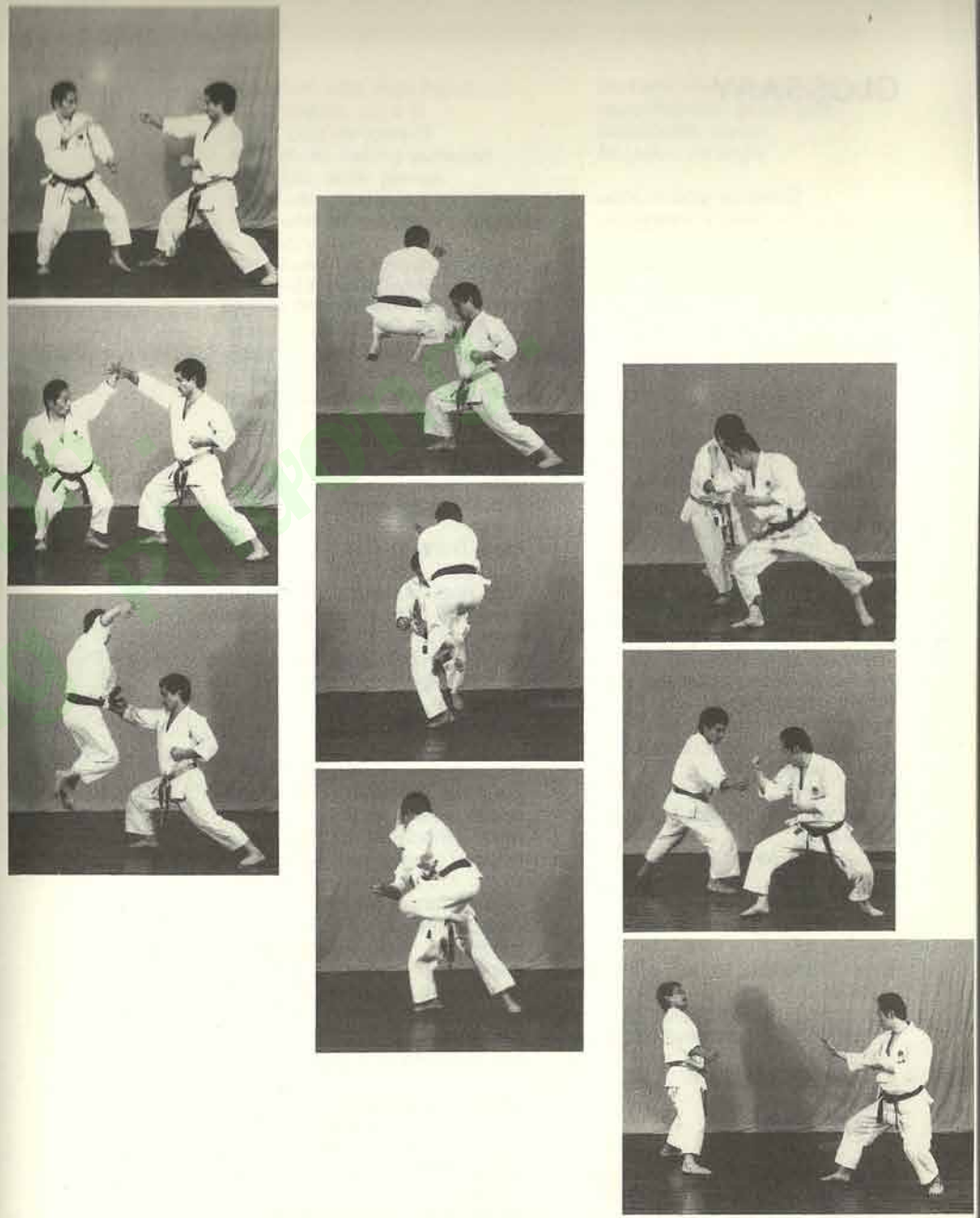
2. Movements 7/8. To block a stick coming down on your head, use both hands, right foot forward. Get a hold on the stick and throw your attacker off balance by pushing forward strongly with the right hand while tightening the left elbow.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.



3. Movements 24/25. Block a lunge punch with a right crescent kick, striking your opponent's forearm hard. Retract the kicking leg instantaneously. Against a two-handed follow-up, execute a downward two-fisted reverse wedge block, pushing your hips forward.

4. Movements 29/30. After the middle level reverse wedge block, counterattack with both fists aimed at his face, straightening the elbows as you step forward. Immediately snap the elbows back.



5. Movement 32. In executing the triangle jump, it is important to rotate the hips sharply and widely. Keep the legs folded as long as possible. As shown here the necessary skill and maturity of technique are attainable only through long experience.

Sách đăng trên trang: Chia Sẻ Sách Võ Thuật Phi Lợi Nhuận. 15/3/2022.

GLOSSARY

age-uke, rising block
ashi, foot, leg

bō, stick

chichi, nipple
chūdan, middle level
chūdan-zuki, middle level punch

embusen, performance line

gawa, side
gedan, lower level
gedan-barai, downward block
gedan uke, downward block
gedan-zuki, downward punch
gyaku-zuki, reverse punch

hachinoji-dachi, open-leg stance
haishu, back-hand
haitō, ridge hand
hasami uchi, scissors strike
heikō, parallel
hidari, left
hidari ashi-dachi, left leg stance
hiji, elbow
hiji ate, elbow strike
hiki, pulling
hiraku, open
hitai, forehead

ikken hissatsu, to kill with one blow
ippon ken, one-knuckle fist
ippon nukite, one-knuckle spear hand

jōdan, upper level
jōhō, upward

kahō, downward
kakiwake uke, reverse wedge block
kamae, posture, position
kamaeru, take a posture
kata, shoulder
kazasu, hold aloft
keitō, chicken-head wrist
ken, fist
kentsui uchi, hammer fist strike
kiba-dachi, straddle-leg stance
kō, back of fist/hand
kōhō, back direction
kokō, tiger mouth
kōkutsu-dachi, back stance
kōsa, cross
kōsa-dachi, crossed-feet stance
koshi, hip
kubi, neck
kyodō, movement

mae, front
mae-geri, front kick
mae muki, facing to the front
mawashi uchi, roundhouse strike
migi, right
migi ashi-dachi, right leg stance
mikazuki-geri, crescent kick
mimi, ear
morote, both hands

nagashi uke, sweeping block
naname, diagonally, obliquely
naore, return to *yōi*
neko ashi-dachi, cat leg stance
nobasu, straighten, extend

oi-zuki, lunge punch
osae, press-down
oshikomu, push (forcefully)
otoshi uchi, dropping strike
otoshi-zuki, dropping punch

ryō, both
ryō shō awase, hands together

sahō, left direction
sankaku tobi, triangle jump
seiryūtō, ox jaw hand
shihon nukite, four-finger spear hand
shita muki, facing downward
shita ni, down, under
shizen-tai, natural position
shutō, sword hand
shutō uke, sword hand block
soeru, attach
sokuhō, side

sokumen uke, side block
sono mama, as it is
soto, outside-inward
soto muki, facing outward
suigetsu, solar plexus
sukui uke, scooping block
sun, unit of length, about three centimeters
sun-dome, to arrest a technique just before making contact

tanden, center of gravity
tate mawashi uchi, vertical roundhouse strike
tate nukite, standing spear hand
tate shutō, vertical/standing sword hand
tate shutō uke, vertical sword hand block
tate-zuki, vertical punch
te, hand
tsukami uke, grasping block
tsukamiyose, grasp-pull
tsukidashi, thrust
tsuyoku, strongly

uchi, inside-outward
uchigawa, inside, inner side
uchi uke, inside-outward block
ue muki, facing upward
uhō, right direction
uke, block
uraken, back-fist
ura-zuki, close punch

washide, eagle hand

yoko, side
yoko uchi, strike to side

zenkutsu-dachi, front stance
zenpō, front direction